DOCUMENT RESUME

ED 417 526 EC 306 268

AUTHOR Fowler, Susan A.; Lewman, Beverly

TITLE SPARK: Skills Promoted through Arts, Reading, and Knowledge. Demonstration Project. Final Report.
INSTITUTION Illinois Univ., Urbana. Dept. of Special Education.
SPONS AGENCY Special Education Programs (ED/OSERS), Washington, DC. Early Education Program for Children with Disabilities.
PUB DATE 1998-00-00
NOTE 134p.
CONTRACT H024B20082
PUB TYPE Reports - Descriptive (141)
EDRS PRICE MF01/PC06 Plus Postage.
DESCRIPTORS *Art Activities; *Childrens Literature; Classroom Techniques; Creative Art; Creative Development; Cultural Awareness; *Curriculum Design; *Disabilities; Educational Strategies; Family Involvement; Field Tests; Inclusive Schools; *Inservice Teacher Education; *Literacy Education; Music Activities; Preschool Education; Skill Development; Teacher Workshops; Teaching Models
IDENTIFIERS Project Head Start

ABSTRACT

This final report discusses the activities and outcomes of the SPARK (Skills Promoted through Arts, Reading, and Knowledge) demonstration project, a project designed to provide inservice training and a preschool curriculum to enable professional early childhood staff to use literacy and the arts to promote the skill development of young children with widely diverse skills. The model was field tested with over 600 children by 57 educators in self-contained early childhood special education (ECSE) classes, inclusive ECSE classes, and Head Start classes. The model includes: (1) a culturally sensitive preschool curriculum based on children's literature that enables teachers to promote individual and general skills through the creative arts; (2) inservice training, which includes five workshops designed to train teaching staff to implement the curriculum and to prepare administrators to observe replication of the model for fidelity of implementation; and (3) family involvement, including home materials for both center-based programs and home-based programs. Findings from the demonstration project indicate that the inservice training component increases teachers' use of effective teaching practices, the curriculum activities are developmentally appropriate, and consumers (administrators, teachers, and parents) value the model. Appendices include curriculum materials and examples of project-developed forms. (Contains 33 references.) (CR)

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ED 417 526

Demonstration Project

SPARK: Skills Promoted through Arts, Reading, and Knowledge

FINAL REPORT

Early Education Program for Children with Disabilities

U.S. Department of Education

Grant Number: HO24B20082

CFDA: 84.024B

Susan A. Fowler, Ph.D.

Project Director

Beverly Lewman, M.S.

Project Coordinator

University of Illinois, U/C Campus

Department of Special Education

88 Children's Research Center

51 Gerty Drive

Champaign, IL 61820

217/333-0960

EC 306268

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EXECUTIVE SUMMARY

SPARK Demonstration Project: An Early Education Program for Children with Disabilities Project

The purpose of the SPARK (Skills Promoted through Arts, Reading, and Knowledge) demonstration project was to provide inservice training and a preschool curriculum to enable professional early childhood staff to use literacy and the arts to promote the skill development of young children with widely diverse skills and experience. We used the first project year for model development. Throughout the remaining four years we trained staff and field-tested the curriculum in self-contained ECSE classes, inclusive ECSE classes, and in Head Start classes in three adjacent midwestern counties. The model was fieldtested with over 600 children and their families by 57 classroom teachers and aides over the four year period. Throughout the field-testing and development phases, we elicited feedback from field-testing teachers and advisory council members, conducted intensive data collection, and revised both training modules and curricular activities as indicated by data and feedback.

The goals of the project were (1) to develop a culturally sensitive creative arts preschool classroom curriculum to provide developmentally appropriate activities in music/movement, art, and drama/literature to enhance the development of the self-esteem and cognitive, social and motor skills of young (3-5) children with disabilities; (2) to incorporate culturally sensitive teaching strategies; (3) to provide inservice training to enable teaching staff to implement the curriculum and to become culturally sensitive; and (4) to involve families in the educational process. The completed model consists of the following

components: The SPARK Creative Arts Curriculum , a culturally sensitive preschool curriculum based on children's literature that enables the teacher to promote children's individual and general skills through the creative arts. Inservice Training, five workshops designed to train teaching staff to implement the curriculum and to prepare administrators to observe replication of the model for fidelity of implementation. Family Involvement, home materials for both center-based programs and home-based programs.

Findings indicate that the inservice training component increases teachers' use of effective teaching practices, the curriculum activities are developmentally appropriate and lead to appropriate child growth, and that consumers (administrators, teachers, and parents) value the model. Field-testing teachers continue to use the curriculum and teaching practices in their classrooms.

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I. GOALS AND OBJECTIVES

The overall purpose of the SPARK demonstration project was to develop a curriculum model to provide (1) appropriate literacy-based, creative arts activities to promote child growth in children from diverse cultures with varying skill levels, (2) training components to prepare both professional teaching staff and para-professionals to implement the curriculum and to use best practice teaching strategies to promote general and individual skills in all children, (3) materials for the home to encourage child/parent interactions, and (4) community involvement. The original application proposed to address the specific needs of young African-American children. Input from proposal reviewers and from experts in the field encouraged us to broaden the scope of the project to develop a model to promote growth in all young children. Therefore, we identified best practice teaching strategies for young children and embedded them in both the format of the curricular activities and inservice training modules. The overall purpose of the project has been adhered to throughout the life of the project.

The objectives in year 1 were to develop the initial training components, develop curriculum units, identify field-testing sites, identify appropriate teaching strategies, develop family materials, and provide systematic process and outcome evaluation. Although our original intent was to develop parent workshops, input from experts in the field, advisory council members, and teaching staff encouraged us to develop materials for teachers to take/send to the home.

The objectives in year 2 and ongoing in year 3 were to train teachers to implement the curriculum, meet with field-testing teachers on a monthly basis to

elicit information about the model, observe implementation in the classroom to determine fidelity of implementation, revise training and curricular activities as indicated, encourage family involvement by disseminating materials to the home and dispersing information about community events appropriate for family invovlement, determine the effectiveness of the model, and disseminate findings to the field.

The scope of the field-testing was broadened in years 4 and 5 with the primary objectives being to implement the curriculum with different populations in additional sites, to monitor the implementation of the model using a project developed fidelity instrument, to prepare a final version of the Creative Arts Curriculum based on feedback from teachers, observations of activities in classrooms, and effectiveness of the curriculum and teaching strategies as based on child progress, and to disseminate information about the model to the field.

Throughout the field-testing process we conducted intensive evaluation of teacher implementation of the curriculum, of child progress, and of consumer satisfaction. See section V for findings and Appendix B for forms used to elicit teacher and Advisory Council input about the curricular activities.

II. FINDINGS ON WHICH THE MODEL IS BASED

The SPARK curriculum model responds to a critical need in the field for a cohesive set of multi-culturally relevant activities and strategies. The curriculum is in a content and format that teachers may apply flexibly to address the needs of children at varying levels of educational development. Rigorous research studies have repeatedly demonstrated that children benefit both in the short term and in the long term from the application of research-based developmentally appropriate curriculum models that are systematically implemented and

evaluated (Barnett, 1995; Schweinhart, Weikart, & Larner, 1986). The SPARK curriculum model is solidly grounded in research on effective practices for both teachers and children. As the model was developed, staff frequently consulted NAEYC developmentally appropriate practices and the developing DEC recommended practices to ensure that they were reflected in the model. Susan Fowler, the SPARK Project Director, was a member of DEC's Task force on Recommended Practices. Model development was based on prior research regarding a) the use of curriculum models, b) the effectiveness of creative arts activities as learning vehicles for all young children, c) the importance of early literacy for all young children, and d) effective early childhood teaching practices, including family involvement in the educational process. Each is discussed briefly.

Research Regarding Curriculum Models Though curriculum in early childhood refers broadly to the content and methods of instruction (Odom & McLean, 1996), curriculum models frequently are perceived as too specific or rigid to be compatible with child-focused, individually appropriate practice (Goetz, 1985). Nevertheless, when both early childhood and early childhood special education faced exceptional challenges as maturing professions, specific curriculum models, such as High/Scope and GOAL were instrumental in meeting these challenges, and were provided to teachers who successfully used them to improve teaching practice and children's learning experiences (Bredekamp, 1996; Bailey, 1997). Though some of the recommended instructional strategies of the early models have been superseded, early curriculum content and strategies provided the base upon which the field built the highly individualized instruction deemed important for children with special

needs. Thus, both early childhood and early childhood special education have called on specific curriculum models in response to times of challenge and opportunity. However, in a review of current curriculum practice, Bruder (1996) emphasized the great extent of documented dissatisfaction with currently available curricula in early childhood special education. She concludes that a successful curriculum also must include families as a target of intervention, and account for diversity in children, families, and professional training. This has been a primary goal of SPARK.

CreativeArts Creative arts have been a foundation of early childhood activities since the early time of Froebel's kindergartens in Germany and Montessori's centers in Italy (Diener, 1993). Recent empirical studies of effective practices with young children have validated the importance of the expressive arts as vehicles for multiple skill development in cognitive, social, language, and physical domains (Gardner, 1982; Alper, 1992; Berk, 1994). The creative arts add an important dimension to the ECSE curriculum (Seefeldt, 1987). They provide an opportunity for children to express their individuality and integrate learning in other areas. They are also open-ended in nature and provide a framework in which teachers may promote a widely diverse level of skills. The open-ended activities do not establish a criteria for success, thus they enable children to participate without fear of failure. When creative arts activities are used effectively in the classroom, they may be thought of as the glue that holds the program together (Seefeldt, 1987). Music, art, and dramatic play are successful and appropriate as learning vehicles for young children largely because they are highly engaging in nature. Child engagement has been recognized as an important mediating variable in the development of young

children (Fox, Hanline, Vail, & Galant, 1994). Environments that promote engagement provide open-ended interactive materials and activities, opportunities to enhance motivation by allowing children to make choices, and adults who are highly interactive and responsive to children's behaviors and language (McWilliams & Bailey, 1992). Thus, because they provide an environment rich in those variables that are necessary to engagement, arts activities have been successful in promoting children's learning. The SPARK curriculum includes daily music, art, and dramatic play activities.

Early Literacy Literacy development is increasingly recognized as a high priority for early education (Adams, 1990). Many studies have confirmed the importance to young children of repeated, routine story-book reading with elaboration and discussion of the process and concepts (Dickinson & Smith, 1994). The use of picture books and stories with young children provides opportunities for exploring feelings, discovering new information, making sense of one's own experiences, expanding language, appreciating pictures and symbols, and integrating the use of books and writing into everyday life (Teale & Sulzby, 1986). Literacy experiences as part of a preschool routine have been emphasized as best practice for both regular early childhood and early childhood special education (McLean & Odom, 1996; Bredekamp, 1991). Weekly units of SPARK are based on a story that is read every day, center arts activities are based on a concept drawn from the story, and the books and story cards are readily available to the children.

Effective Teaching Practices Teaching strategies in early childhood settings are defined as "the approaches teachers use to accomplish their objectives" (Lay-Dopyera & Dopyera, 1992, p.16). These include the use of

appropriate materials and environments (Krogh, 1990), and teacher-child dialogue (Cazden, 1988). In settings that promote children's engagement and learning, teachers enter into frequent dialogue with young children. Effective teacher-child dialogue includes descriptive and specific feedback, reinforcing through positive meaningful feedback (Peters, Neisworth, & Yawkey, 1985), asking questions (Kamii & DeVries, 1978), and modeling (Ross, 1981). Guiding the learning and development of young children is not simply an intuitive process. It requires the conscious application of research-based strategies that have been found to be effective. The inservice training provided by SPARK focuses on responsive and effective teaching practices and contains self-reflective checklists to assist teachers in evaluating their daily teaching.

III. DESCRIPTION OF THE MODEL AND PARTICIPANTS

Five years of development and field-testing have resulted in a model with the following components: The Creative Arts Curriculum, Inservice Training, and Family Involvement. These components are described as follows:

A. The Creative Arts Curriculum The heart of the model is the SPARK Creative Arts Curriculum. The curriculum is literacy-based and provides opportunities for preschool children to achieve developmental and school readiness skills by actively attending to stories and by choosing and participating in small group activities based on the arts: music, art, and make-believe. The Creative Arts Curriculum has two major educational foci: (1) it introduces general early childhood concepts and skills through multi-sensory activities, and (2) it enables teachers to address children's individual goals. Developmental goals and objectives are embedded in activities to create the maximum amount of learning opportunities.

The Creative Arts Curriculum requires at a minimum, one hour of the school day, four or five days a week. There are 25 story-based sets of activities in the curriculum: 100 story telling activities, 100 art activities, 100 music activities, 100 make-believe activities, and 25 summary activities to bring closure to the week's activities. Each set of activities takes one week to complete and is based on a story that is read daily. The stories range from very simple stories, such as A Snowy Day by Keats to more complex ones such as Abiyoyo by Seeger. During the story time, children are encouraged to chant repeated sentences and become physically involved by moving their hands or feet to repeated phrases in the stories: "The road went up and up and up and down and down and down, etc." (Boy with a Drum). The weekly unit focuses on concepts that are drawn from the story. Each concept is featured on a different day of the week and reviewed throughout the week. Concepts include some that are typically addressed in early childhood classrooms, such as size and number concepts, in addition to ones that enrich a child's experience and language development, such as "disappear" or "melting". Skills include those found in typical early childhood classrooms, e.g., taking turns as a member of a group, as well as some that may be more specific to a child with delayed development, e.g., oral-motor coordination or initiating contact with peers. Daily repetition of the story helps children (1) become aware of the language patterns used in the story and the general themes contained in the story, (2) become involved in discussion, (3) relate the story to their own experience, (4) develop recall skills, and (5) learn to predict what will happen next.

The format with which teachers are most familiar has been retained: a large group story time activity followed by small group activities. Following the

story, children choose a center to attend. Each center features a small-group arts activity that reinforces the concepts introduced in the story. We have written three center activities for each day, an art activity, a music activity, and a make-believe activity. The teachers are encouraged to choose two of the center activities to implement each day. The focus of all centers is process oriented, not product focused and materials selected are suitable for multiple uses. A basic strategy of the SPARK Model is for the teacher or aide to be present in the center throughout the small group activity. The adult is encouraged to support children's individual and general goals, discuss the activity with the children, affirm their efforts, and model the skills used in the activity. Because of teacher involvement, the time children are engaged in the activity typically is extended and opportunities for learning increased.

B. Inservice Training Teachers, aides, and other interested staff (e.g., therapists) are trained to implement the SPARK Creative Arts Curriculum by attending workshops and monthly inservice meetings. These workshops introduce teaching staff to the SPARK process, the teaching strategies used by the model, make them aware of the teaching potential of literature, music, art, and make-believe, and introduce techniques for accepting and responding to children's diverse backgrounds and developmental levels. The training stresses hands on activities to acquaint teaching staff with curricular activities and give them practice in adapting activities for children's individual needs. Trainees also take part in activities designed to enhance understanding of cultural differences. The evaluation process is explained and teachers are taught to use staff developed data logs and reflective checklists to document activities used and determine areas in which they need to improve. A set of predictors are included

in the training manual to enable supervisory personnel to determine whether or not teaching staff need refresher training in the fall of the second year. In addition inservice training is provided for supervisory staff. The training prepares supervisors to observe teachers' use of the curriculum and their use of suggested teaching strategies. They also are trained to provide inservice training for new staff. This ensures integration of the curriculum model into whatever ongoing professional development and supervision plan is in place. All training materials are included in the SPARK Training Manual.

C. Family Involvement The Family Involvement Component of the SPARK Model includes both materials to be used for families whose children are in a center-based program and materials for home-based programs. Our intent was to provide family friendly materials, written in a non-threatening manner to encourage interaction between family members and the child. Interviews with parents seem to indicate that parents value the SPARK home materials. When asked about activities that were sent home, one parent said, "The one, the outside one where you go to the park, listening for sounds...mmm like birds and...most you hear squirrels and the little noises they make. We enjoyed that." When the interviewer asked one parent if she thought the SPARK Program benefited her child, the parent replied, " It's great! I liked it. He seemed to enjoy it. It got him more active in class, more talkative, and (increased his) self-esteem. I noticed that he's more positive...he does things instead of being so hesitant." The SPARK Home materials include a Family Coupon Book, arts activities for the child, story descriptions for each unit that include guidelines to enable parents to discuss the story and reinforce what is taught in the classroom, and 10 home-based units from center-based units that were adapted

for parent-child interaction. We also provided field-testing sites with a family monthly calendar that listed community events and daily child activities related to the arts and/or SPARK units.

D. Participants The SPARK Creative Arts Curriculum was implemented by 57 teachers and aides with more than 600 children and families over four years of field-testing. It was implemented in self-contained ECSE classes, inclusive classes (normally developing children at risk of academic failure and children with developmental disabilities) and Head Start classes. All sites included large percentages of children from low-income families and substantial cultural and ethnic diversity (see Table 1, Demographics, in Appendix C). Children represented a wide range of abilities, disabilities, and experiences. Teachers and aides also represented a wide range of experience and professional development, from first year teachers and aides to some with many years' experience and from high school graduates to teachers with master degrees. We provided inservice training for teachers, paraprofessionals, and supervisors. We also provided training for supervisors to enable them to make fidelity observations in classrooms.

IV. METHODOLOGICAL OR LOGISTICAL PROBLEMS

Principal Investigator: Dr. Susan Fowler and Dr. Merle Karnes were co-directors of the SPARK Project. Upon Dr. Karnes' retirement in October, 1993, Dr. Fowler became the Principal Investigator.

Focus on African-American Culture The original proposal reviewers suggested that "Elimination of all non African-American children from the research on the outcomes is a mistake." And "The approach, defined several times as being appropriate to African-American children seems equally

appropriate to almost any preschool child. Few children ages 3-5 are tolerant of monotonous, boring tasks and sterile unstimulating environments." The recommendation was to "Expand the outcome measures outlined for African-American children to include all children participating in the curriculum." Based on (1) this recommendation, (2) the data compiled from an Experts in the Field Questionnaire, and (3) interviews with African-American parents, the focus of the project was expanded.

To ensure that the model met the needs of children with widely differing skills and experiences, we developed the following matrix to guide curriculum development

GUIDING PRINCIPLES	STRATEGY	CLASSROOM APPLICATION
Enable children to learn about each other's cultural background	Expand the curriculum to include information about diverse cultures.	Include music, stories, and art from each culture represented in the classroom as an integral part of the curriuclum.
Accommodate the method of presentation and learning environment to meet the cultural needs within the classroom.	Include learning centers, encourage movement within the classroom, discovery learning, flexi-grouping	Use group discussions, cooperative learning, centers developed around children's interests, curriculum developed around children's experiences.
Raise children's self-esteem.	Include information about the contributions of the culture such as authors, heros, etc.	Show respect for the child's opinions, home, cultural background.
Be aware of the culture of all the children in the class.	Seek out information from community leaders, parents, and formal resources.	Show sensitivity/knowledge of culture by using appropriate terminology, teaching strategies.
Accommodatepreferred styles of learning.	Use a variety of approaches to teach concepts.	Allow children to make choices in their learning environment, offering such options as choice of topic, choice of cooperative learning, of

		individual study, discovery learning, etc.

Child outcomes and evaluation measures are used with all the children in the classroom and the curriculum has been expanded to include many cultures. The expanded focus is reflected in the core books, art prints, music, inservice training modules, and teaching strategies used in the SPARK Model.

Books Of the 25 core stories upon which weekly curricular units are based, 6 are African folk tales, 2 are African-American folk tales, and 4 are contemporary children's stories portraying African-American children. Units have also been developed around a Cuban story, an Inuit story, a Native American story, and a Japanese story. The remaining 9 stories are Euro-American and include classics that all children identify with such as There's a Nightmare in My Closet by Mayer. Stated differently, 50% of the stories address African ethnicity and 16% address other under-represented ethnic groups. The remaining third address stories from either the dominant or popular culture. (Please seen Appendix A for Story Chart)

Art Prints Great works of art are an integral part of the curricular units. These works have been carefully screened to ensure a multi-cultural focus. They include such works as Cattleya Orchid and 3 Brazilian Hummingbirds Around Nest (Heade), Boy with a Tire (Lee-Smith), and Main Aux Fleurs (Picasso). (Please see Appendix A for a complete list of art prints.)

Music Music tapes included with the curricular materials include both song tapes and music for movement to ensure that teachers have ready access to the resources needed to implement the activities with fidelity. Research indicates that young children are receptive to all kinds of music (Scott, 1989). Therefore, if

we integrate music that represents different ethnicities and different musical styles into the preschool classroom, children will remain open to music from many different cultures. For this reason, the music selections in the SPARK Creative Arts Curriculum have been carefully selected to be representative of many cultures and are drawn from a variety of sources that include such styles as folk songs, jazz, popular music, Dixieland, blues, and classical music. Selections of music represent African, Native American, Latino, Japanese, and Far Eastern music in addition to that of the dominant culture. The teacher may make substitutions for music tapes that are included in the curricular activites. For example, the tape marked, "Marching" that is a part of the core curriculum materials is Prokofiev's Love for Three Oranges March. The teacher may substitute the Hawaiian Hilo March, The Cloud Dance Song of San Juan Pueblo, or a Dixieland rendition of Down by the Riverside if she wishes to expose the children to a different type of music with the same basic beat. (Please see Appendix A for Music Resources.)

Inservice Training Activities in the inservice training provide opportunities for discussions of the differences in children, family, experiences, religion, and ethnicity. The SPARK approach to cultural diversity is explored in depth.

Teaching Strategies In order to determine the most appropriate teaching strategies to use in the curriculum, we completed a literature search during year 1. We first identified those strategies suggested in the literature as being appropriate for African-American children. We compiled these strategies and submitted them to African-American experts in the field and to African-American parents. Each respondent was asked to select the strategy that they thought would be the most appropriate one to use with young African-American children. Their perceptions in order of preference were:

- A variety of teaching strategies
- Experiential learning
- Encouragement to move freely, but purposefully
- Individual, self-directed activities
- Small group activities
- Emphasis on activities that make use of manipulative materials
- Flexible environment

Respondents to the questionnaire stressed that although there may be a core African-American culture, not all families of African descent are embedded to the same degree in it and that other children would also benefit from these strategies. This perception is in agreement with the recommendation of the original proposal reviewers, i.e., that the strategies suggested for young African-American children were best practice in the field for all young children; consequently the SPARK Model is based on these strategies; teachers are trained to use the strategies and the curriculum is framed around experiential learning, small group activities, and a blend of child/teacher directed activities. In addition, the literature indicates that in order to be successful in kindergarten, children from ECSE classes need to develop independence and learn to make decisions. For this reason child choice of activities, materials, and response to materials is emphasized in staff inservice training and written into curricular activities.

The Creative Arts Curriculum We proposed to develop 75 arts activities (25 music/movement, 25 art, and 25 drama/literature). Instead of developing isolated arts activities, we made the decision (at a working session of the Advisory Council) that it would be more beneficial to the field to develop weekly sets of activities framed around a story with arts activities presented in centers. The use of a weekly story also was consistent with the approach of building on

an oral tradition or story telling in many cultures. This conception led to the development of a full curriculum of 25 weekly sets of activities containing 300 small group center arts activities, 100 large group story telling activities, and 25 general activities to bring closure to the week. The original concept was expanded in order to develop a teacher friendly curriculum that promotes child skill development through stories and the creative arts. We also originally intended to use an open framework for the curricular activities. Data gathered the first year indicated that teachers needed more structure in order to be able to teach effectively through the arts. This was especially true in music. Neither previous experience or formal training had prepared them to promote children's skill development through music or make-believe. For this reason, we added more structure to the creative arts center activities. (See Appendix A for an exmple of an early music center activity, and an example of a music center activity from the finished curriculum.)

We elicited feedback from teachers throughout the demonstration project regarding the ease of use, developmental appropriateness of the activities, and adaptations that they made to the activities. We provided them with a feedback form, had them fill out a data log that included a place for comments, and met with them systematically to gather input about the curricular activities. Teacher feedback led us to drop some of the early units and to expand others. They were also instrumental in encouraging us to develop a list of resource books to extend the original units. (See Appendix A for a sample of feedback from a teacher re curriculum revisions and for the list of resource books.) The site review team who met with us at the end of the initial three years of funding also suggested that the curriculum would be enriched by including a set of activities developed

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around a story that was specifically about a child with disabilities. We developed a set of activities around the story, Here Comes Kate, by Carlson/Kibbee, a story about a child in a wheelchair.

It was stated in the original proposal that there would be a matrix to aid teaching staff to apply the activities to such curricular areas as math, reading readiness, social studies, and science. We developed a matrix and field-tested it. Teachers found it cumbersome and preferred to choose units based on the topic and the concepts contained in the daily activities. We developed a second matrix that displays activities and concepts by unit. (See Activity Matrix in Appendix A). We also included lists of skills and their underlying goals and objectives embedded in the unit with each set of activities. (See Appendix A).

Family Involvement The original intent of the project was to make parents aware of the importance of the creative arts to their child's development by presenting three parent workshops; one in music, one in art, and one in drama. Due to circumstances at the field-testing sites and input from the field, we revised the original plan to develop materials to encourage parent/child interaction and provide the materials to teachers to enable them to give the materials to parents individually during regularly scheduled home visits and/or parent/teacher conferences.

We proposed to encourage community invovlement. We developed a booklet of community resources for the Year 2 fieldtesting sites to enable teachers to bring community artists into their classrooms. We also provided a monthly calendar of community events that were appropriate for families. Suggestions for developing a Local Resource Directory for individual communities is included in the Training Manual.

Evaluation Plan As suggested by proposal reviewers the original evaluation plan was revised to include child outcomes and evaluation measures for all children. Dr. Larry Johnson and Dr. Mark Wolery were brought in as evaluation consultants with the result that the evaluation plan was changed from a primarily qualitative to a combined qualitative and quantitative approach. Evaluation measures have included the use of standardized tests (EOWPVT/ROWPVT) on a pre/post basis, concept probes to determine children's acquisition of knowledge, child engagement data, teacher fidelity of implementation data, and interview schedules with teachers, administrators, and parents. Teacher implementation of the SPARK Creative Arts Curriculum was assessed routinely to determine fidelity of implementation. Exit interviews were held at the end of each year with a sample of parents, teachers, and administrators to determine consumer satisfaction. Finally, video-taped samples of SPARK activities and reflective checklists were used by teachers for self-evaluation. The evaluation of the project is discussed more fully in the Findings section of this report. (See Appendix B for Reflective Checklists).

V. FINDINGS

The field-testing years are referred to as Years 1-4. We first implemented the model in eight self-contained early childhood special education classes (ECSE1) in a mid-sized, primarily working class, midwestern community during Year 1, the 1993-1994 academic year. Children in this program were identified primarily as developmentally delayed. During this first year of implementation, the teachers at this site were involved in further development and refinement of the model, and then served as a field-test site during the following year. Six additional self-contained early childhood special education classes at a second

site (ECSE 2) in a similar community also served as a field-test site during Year 2, 1994-1995. This program served children identified as having speech/language delays, Down Syndrome, Autism, and multiple disabilities. During Year 3, 1995-1996, ECSE 1 continued to implement the SPARK curriculum, and we added four classes in an inclusive early childhood program (ECSE 3), and six classes from a Head Start program serving children from rural and urban environments. We added an additional six Head Start classes during Year 4, 1996-1997. Finally, during the fourth year, we added a limited home-based component with three Head Start home-based teachers. Table 2 (See Appendix C) presents the number of staff (teachers and aides), children, and classes who participated across the four years of implementation. (Please see Participants, p. 10 this report).

Methods, Measure, and Findings In general, our evaluation targeted the fidelity with which teachers implemented the curriculum, the impact of the curriculum on targeted child and teacher behaviors, and predicted child growth over time. We assessed the social validity of the curriculum through interviews with families, teachers, and administrators.

Fidelity of implementation Throughout the four years of training and implementation, classroom observers used a project-developed fidelity checklist to determine if teachers were following suggested routines, using SPARK activities and materials, and using suggested instructional strategies. The fidelity checklist, while measuring fidelity to the SPARK Model, also noted and allowed for flexible applications designed by teachers to fit the needs of specific classes and children. We conducted weekly fidelity observations of large group story time and small group center activities in all classes with all teachers and aides during

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their first year of implementation, and monthly thereafter. We initially established inter-observer agreement on the checklist (90%-95%) in each classroom, and assess it on 15% to 20% of all subsequent observations.

Observations over four years of implementation revealed that, following training, 90% of observed story times (n=244) were implemented at .80 fidelity or above; mean fidelity of implementation was .92. We compared our observations of center activities to implementation logs kept by teachers, to ensure that our sample matched their actual use of the curriculum. Their logs indicated that 31% of their small group activities were music, 39% were art, and 27% were make-believe, and 2% combined. (Please see Appendix B for an exmple of the Fidelity Checklist.)

Effective Learning and Teaching Behaviors

Project evaluation addressed whether implementing the SPARK curriculum would affect observable and measurable behaviors that are among those described as effective learning behaviors for young children and effective practice for teachers of young children. For children the target behavior was child engagement. This was defined as (a) active participation in the activity, and/or (b) physically, verbally or visually attending to the activity. These individual behaviors have been combined for most data presentation and are referred to as active engagement. For teachers, the target behaviors were (a) active and/or responsive involvement with the children in SPARK activities, (b) the use of questions, and (c) providing positive, meaningful feedback. These behaviors are among those described as indices of effective teaching strategies for working with young children (Lay-Dopyera & Dopyera, 1992; Wolery & Sainato, 1996) and as exemplary practice in both early childhood education

(Bredekamp, 1991) and early childhood special education (Odom & McLean, 1996). These had been addressed intentionally in developing the SPARK activities and in SPARK inservice training, and were promoted throughout the curriculum activities.

We systematically observed implementing classes to determine children's level of engagement with SPARK activities, and to determine teachers' use of strategies emphasized in inservice training and follow-up meetings. We obtained behavior samples for story times and for art, music, and make-believe center activities for children and for teachers and aides. For all observations of child and adult behaviors, inter-observer agreement was initially established, and then assessed on 20% of continuing observations. Average agreement for each defined behavior ranged from 80% to 95%.

Child Behaviors Child observations were begun during the second year of field-testing (1994-1995). Following implementation of the curriculum, child engagement data were collected in each of the first two ECSE sites, using 10 second interval time sampling. Thirty-four children at ECSE 1 and thirty-six children at ECSE 2 were observed for five observations of five minutes each across eight weeks. Figure 1 (See Appendix C) presents a scatterplot of children's active engagement during small group center activities. As can be seen, the majority of children were actively engaged 90% or more of the observed intervals. The average rate of active child engagement was 94%. When we looked at active participation alone, the highest average, 76% of observed intervals, was during art activities. Highest average attending, 74% of observed intervals, was during large group story time.

During the third year (1995-1996), to increase efficiency of observations with larger numbers of children, and to obtain larger time samples for each child, we asked each teacher in ECSE and Head Start sites to designate five target children per classroom for intensive observation. The target children were chosen according to criteria designed to provide a sample of the range of abilities and, if possible, cultural and gender diversity in the classroom. We asked teachers to choose children who were typical of the lowest performing students in their class, of average children, and of students with high rates of performing and attending. We asked teachers in inclusive settings to include children with IEPs.

In addition to child engagement, we observed disengaged, or off-task, behaviors. These included inappropriately disruptive or distracting interactions with peers, refusals to participate, or voluntary disengagement such as wandering. Child waiting was defined as those instances where a child had to wait for teachers preparation or for materials. We observed each target child weekly for five minutes during center activities and for five minutes during group time, using momentary time sampling. For 29 target children in the Head Start classes, children were engaged during center activities an average of 95% of the intervals we observed following implementation; waiting and off-task behavior combined were observed during an average of 5% of intervals. During group (story) time, engagement occurred during an average of 96% of observed intervals, and waiting and off-task behavior combined averaged 4% of intervals.

Teacher Behaviors During Year 2, ongoing time samples were used to measure teachers' supportive instruction, active participation in the activity, and/or absence from the activity. We also began to measure frequency of

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positive and meaningful feedback, and of teacher use of questions. In Year 3 and Year 4, we focused our observations on teachers' use of closed questions (questions seeking a specific answer) and more challenging open-ended questions, and on their use of general and specific positive feedback before and after training. We again used 10 second interval time sampling and observed both group time and centers. For the three teachers in ECSE 3 who were trained in the fall of Year 3, we observed these behaviors before training, and, following training, with observations conducted weekly during their first semester of implementation, and monthly thereafter. We followed the same pattern with all the Head Start teachers who were trained in Years 3 and 4. We found that teachers' behaviors changed differentially depending on individual profiles of needs and strengths. Two examples are presented in Figure 2 (See Appendix C). One Head Start teacher, G, used a high rate of questions during small group activities prior to training, and maintained that use throughout the implementation of SPARK. At the same time, he increased his use of positive feedback. Teacher J, on the other hand, did not use many question or much positive feedback during small group activities prior to training, and increased her use of these strategies during implementation. In general, teachers appear to have enhanced their use of recommended teaching strategies, as needed, with the use of SPARK materials, and to have maintained their use of the strategies into their second year of implementation.

Skills and Goals

The next question we addressed was whether the SPARK curriculum could be used to address developmentally appropriate goals for young children in general, and, at the same time, individual educational goals for children with

developmental delays. Because all SPARK activities have been developed to focus on developmentally appropriate skills, knowledge, and processes, we expected that, during the implementation of SPARK activities, teachers would embed goals specific to age and individually appropriate development within the activities.

Field notes and anecdotal records were used during the second and third years of implementation (1994-1996) to determine the extent to which developmentally appropriate skills are addressed in implementing SPARK activities. Visual review of these data revealed that, following training and during implementation of the SPARK curriculum, teachers increased the number of developmental skills and goals they specifically addressed. For some teachers, the difference between the number of goals addressed before and after training was accounted for by their increased presence and active participation in activities following training and while using SPARK activities. During the fourth year, we developed an inventory of skills and goals derived from early childhood assessments and lists of developmental milestones. We then systematically observed which of these skills and goals were being addressed by teachers before (pre SPARK training) and during (post SPARK training) the implementation of the SPARK curriculum. (Examples of skills and goals addressed by teachers from a variety of developmental domains, including cognitive, language, and social development, and gross and fine motor skills are displayed in Table 3, Appendix C.) For the three Head Start teachers trained in the fall of 1996, observations before (pre SPARK training) and during (post SPARK training) implementation are displayed for these three teachers for group time in Figure 3 (See Appendix C), and for each of the creative arts centers in

Figure 4 (See Appendix C). Figure 3 indicates that these teachers were addressing developmental goals and objectives during their story times prior to implementing SPARK, and that they increased, maintained, or slightly dropped those frequencies. During art activities (Figure 4), all three increased the number of developmental goals and objectives they embedded in the activities while implementing SPARK. Prior to implementing SPARK, except for one teacher during music activities, these teachers had not been providing music and make-believe activities during which developmentally appropriate goals and objectives could be addressed. Thus, implementing SPARK increased their opportunity to embed developmental goals and objectives in their daily activities, and all three teachers responded to those opportunities (Figure 4).

Child Growth

We next asked whether implementing the SPARK curriculum would support appropriate growth for children of differing abilities and experiences. Traditionally, intervention effects have been described in terms of child change. However, there is increased understanding that measuring intervention effects on young children's developmental change over time, while at the same time ruling out the effects of multiple potentially confounding variables, is extremely difficult (Hauser-Cram & Kraus, 1991). Therefore, rather than attempting to demonstrate any direct effect of the curriculum on child change, evaluation was directed toward the broader but more useful question of whether the curriculum is associated with appropriate child growth.

During the first three years of field-testing (1993-1996), we used non-intrusive standardized measures to determine children's developmental gains over each academic year for 113 children in the five early childhood special

education classes at the ECSE 1 and ECSE 2 sites, for 43 children in the inclusive early childhood classes at the ECSE 3 site, and for 60 children from the 1995-1996 Head Start classes. The Receptive One-Word Picture vocabulary Test (ROWPVT) (Gardner, 1985) and the Expressive One-Word Picture Vocabulary Test (EOWPVT) (Gardner, 1990) were administered by SPARK staff and/or Speech/Language Therapists to each child in these classes at the onset of the school year (before curriculum implementation), and at the end of the school year. These instruments were designed to determine a child's acquired hearing vocabulary and acquired productive vocabulary. At the same time, teachers and aides also filled out the Behavioral Academic Self-Esteem scale (BASE) (Coopersmith & Gilberts, 1982), a normed scale of children's behavior and academic self-esteem, for each child in their classes.

After the first year of implmentation, t-tests performed on all pre- and post- implementation scores revealed significant average gains in each classroom from pre-test to post-test. These results would be expected with an appropriate intevention for young children over the course of an academic year. Analysis of variance was done to determine any effect of site, classroom (teacher) , or ethnicity on pre-test and/or post-test. In general, there were no significant differences for any of these variables, although one class had significantly different pre-test scores. This difference might have been accounted for by the difference in disability population represented in the classes. These results again seemed to indicate that implementing the SPARK curriculum was consistent with appropriate developmental gains for children with special needs. Though encouraging these initial results were open to some ambiguities in interpretation. However, these findings were replicated in subsequent years of

implementation, with more and increasingly diverse children and classes. Mean scores on standardized assessments are summarized in Table 4 (See Appendix C).

Social Validity

The final evaluation question addressed the social validity of the curriculum and was directed toward whether families, teachers, and administrators were satisfied with SPARK activities and materials and enthusiastic about implementing the curriculum. We conducted semi-structured interviews with all teachers at the conclusion of each implementation year. Graduate students not directly associated with project implementation interviews all teachers and administrators, as well as aides and ancillary staff who volunteered. Parents self-selected by responding to requests made of all parents. Over the four years of implementation, we interviewed 28 teachers (9 were interviewed at the end of each of two years for a total of 37 teacher interviews), 6 aides, 22 parents, 6 administrators, and 4 ancillary staff.

Because participant satisfaction in early childhood programs is difficult to define and measure (McNaughton, 1994), interview data were used to augment other measure of the effectiveness of the program, and to monitor the quality and usefulness of the program components. All interviews were recorded, transcribed, and reviewed by project staff. Following the third year, we analyzed all the interviews from that year using content analysis (Krippendorf, 1980). These interviews had been conducted with seven new Head Start teachers, two new ECSE teachers, four Head Start parents, two ECSE parents, and two administrators. Content categories that emerged from parent interviews included children's positive attitude about school, connections between home and school,

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awareness of stories and activities that were done at school, and awareness of what children were learning at school. Content categories that appeared in both teachers and administrator interviews included teachers' ability to individualize and be more creative, children's eagerness to be involved in stories and activities, teachers' confidence and enthusiasm, the value of teacher self-assessment, specific child learning, and home-school connections.

VI. PROJECT IMPACT

Products: The Creative Arts Curriculum and its components have been disseminated to all fieldtesting programs and to the current outreach sites. The following products are currently available at the University of Illinois, Rm 61, Children's Research Center, 51 Gerty Drive, Champaign, IL 61820.

1. The Creative Arts Curriculum
2. Inservice Training Manual complete with 5 inservice training workshops
3. Composite Video Training Tape
4. Music Song Book
5. 40 Audio-Tapes (19 Song tapes, 21 Movement Tapes)
6. 9 Sets of Story Cards (5 adapted folk tales and 4 staff developed stories)
7. 2 sets of Flannel Board Figures plus stories (revised folk tales)
8. Materials for the Home (Center-Based Program)
    - 25 Story Descriptions
    - Family Coupon Book
    - Introductory Art Booklets: Art, Music, Make-Believe
    - Art, Music, and Make-Believe Activity Sheets for the Home
9. Materials for the Home (Home-Based Program)
    - 10 Home-Based Sets of Activities
10. Skills Checklist
11. SPARK Fidelity of Implementation Checklist
12. Local Resources Directory (included in Training Manual)

<u>Dissemination Activities</u>

Project staff have provided awareness presentations and training symposiums throughout the life of the project. Please see chart of SPARK presentations, Appendix C.

Publications

An article has been submitted for publication to The Journal for Early Intervention, and articles are in process for Early Intervention, Children and Families, and Teaching Exceptional Children.

Implications of Findings

Rigorous research studies have repeatedly demonstrated that children benefit both in the short term and in the long term from the application of research-based developmentally appropriate programs that are systematiclaly implemented and evaluated (Schweinhart, Weikart, & Larner, 1986; Barnett, 1995). The results of our evaluations of the model implementation suggest that this curriculum model can be implemented in diverse settings for diverse children with positive results. Evaulation results further suggest that this curriculum can be implemented by teachers with varying levels of professional development and experience. Our interviews with teaching staff suggest that curriculum models like SPARK are helpful for programs which have no format curriculum, and which include children with special needs. It provides a weekly and daily framework of planned activities and stories in which teachers can embed child-specific goals. They view the format of the curriculum as responsive to traditional early childhood practices because it maintains a focus on art, music, and dramatic play activities. When implemented with the family component, as well, it provides a link between school and home. Families may supplement the classroom activities by incorporating story concepts (e.g., disappear) in activities at home as well. Providing options like the SPARK curriculum to early childhood is important. The composition of early childhood programs is changing as more culturally and linguistically diverse children enter services in

community settings, and as more teachers and consultants face the challenge of developing curriculum for inclusive settings. As one teacher concluded, "There's something in this for everyone. It has a way of drawing everyone into it. And it's made me more creative and more open to doing things I never thought I would do!"

VII. FUTURE ACTIVITIES

We are presently seeking a publisher for the Creative Arts Curriculum to make it readily available to the field. American Guidance Services has indicated interest and is presently reviewing the work.

The project has been funded for outreach and is presently in the first year of outreach. Since the funding date of October 1, 1997, we have trained 87 professionals to replicate the project. During the 1997-1998 academic year the model is being replicated in North Carolina, (6 sites, 15 classrooms); Kentucky, (5 sites, 12 classrooms); and Illinois (2 new sites and 3 demonstration sites, 15 classrooms).

Information about the project is provided on an ongoing basis through a home page on the WWW (www.ed.uiuc.edu/coe/sped/spark/), the NEC*TAS home page, and a listing in the publication, EEPCD Resources Supporting Inclusion (second and third editions).

VIII. ASSURANCE STATEMENT

This is to assure you that in addition to the three copies of this report being forwarded to the Office of Special Education Programs, a full copy of this report has also been sent to ERIC. Copies of the title page and executive summary have been sent to NEC*TAS, to NICHY, to the regional resource

centers and all others specified in a communication from NEC*TAS dated 9/22/97.

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APPENDIX A

- Story Chart
- List of Art Prints
- Music Resources
- Example of an Early Music Center Activity
- Example of a Music Center Activity from the Finished Curriculum
- Feedback from Teachers
- List of Resource Books
- Activity Matrix
- Skills and Their Underlying Goals and Objectives Embedded in the *Mama, Do You Love Me?* Unit

SPARK STORY CHART

STORY	DERIVATION	GENDER OF MAIN CHARACTER	FORMAT	CONCEPTS
ABIYOYO	African	Male	Book	Disappear Shadows Faster Happy
ANANSI AND THE MOSS-COVERED ROCK	African	Male	Book	Covered Behind/in front of Spiders All
THE BLUEBIRD AND THE COYOTE	Native American	Male	Story Cards	Blue Shadow Rolling Four
THE BOSSY GALLITO	Cuban	Male	Book	Rooster Please/thank you Dirty/clean Hurry
A BOY WITH A DRUM	European	Male	Story Cards	Up/down/ around Follow Middle Flying
THE COWS WON'T MOVE	European	Male	Story Cards	Many Fast Loud Big/little

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STORY	DERIVATION	GENDER OF MAIN CHARACTER	FORMAT	CONCEPTS
THE GUNNIWOLF	African	Female	Book	Loud/quiet Near/far Following rules White/pink/ orange
HERE COMES KATE (Story of child with a disability)	Euro-American	Female	Book	Fast/slow Crash Signs Wheels
HOW BRER RABBIT BECAME A SCARY MONSTER	African-American	Male	Story Cards	Crunchy sounds Roll Sticky The Woods
HOW MUSIC CAME TO THE JUNGLE	African	Female	Flannel Board	Quiet Noise Together Long
I NEED A LUNCH BOX	Contemporary African-American	Male	Book	In Colors Rectangle Parade
JONATHAN AND HIS MOMMY	Contemporary African-American	Male	Book	Giant/tiny Backward Twirling City

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STORY	DERIVATION	GENDER OF MAIN CHARACTER	FORMAT	CONCEPTS
JOSHUA AND THE DOOR	American	Male	Story Cards	Hide/find Curves Wind High/low
LINDY, ALL BY HERSELF	American	Female	Story Cards	Getting Dressed Red/yellow/ blue Across Over
MAMA, DO YOU LOVE ME?	Native American, Inuit	Female	Book	People who love one another Large/small Cold Feelings
MELISSA AND THE JUMP ROPE	Contemporary African-American	Female	Story Cards	Young/grown-up Jump Turn Sweet
MISS LUCY	European	Female	Story Cards	In/out Eating Telephone talk Helping sick people
THE NAPPING HOUSE	European	Neither	Book	On/off Falling down Counting Happy

STORY	DERIVATION	GENDER OF MAIN CHARACTER	FORMAT	CONCEPTS
POLAR BEAR, POLAR BEAR, WHAT DO YOU HEAR?	American	Either	Book	Animal sounds Sounds around us Listening Listening
THE SNOWY DAY	Contemporary African-American	Male	Book	Snow Covered Melt Making a story
TEENY TINY WOMAN	European	Female	Book	Under Tiny Louder Making soup
THERE'S A NIGHTMARE IN MY CLOSET	American	Male	Book	Nightmare Bedtime Dark Close
TREE OF CRANES	Japanese	Male	Book	Feelings Hot/cold Open/close Quiet
THE VERY QUIET CRICKET	American	Male	Book	Rubbing Big/little Together Insects
WHERE ARE THE CARS?	American	Male/ Female	Story Cards	Where Counting Vehicles On/under/ around

ART PRINTS

Cattleya Orchid and Three Brazilian Hummingbirds Around Nest
by Martin Heade

Boy with a Tire
by Hughie Lee-Smith

The Surprise Answer
by Rene Magritte

Mains aux Fleurs
by Pablo Picasso

Surprised! Storm in the Forest
by Henri Rousseau

The Banjo Lesson
by Henry Tanner

TITLE OF DISC/ALBUM	TITLE OF SELECTION	ID#	CONCEPT
Children's Favorites	Carnival of the Animals *Intro and Royal March of the Lion* Pictures at an Exhibition *Ballet of the Unhatched Chicks*	London 425 505-2	Big Little
RCA Victrola Showpieces for Orchestra	The Sorcerer's Apprentice	P1982 BGM Music TMK (2) R RCA Corp. & BMG Music	Faster
Arthur Fiedler and The Boston Pops Orchestra Pop Concert Favorites	*Syncopated Clock* *March of the Toys*	Reader's Digest KRS-008/A1	Jump-ing March
More Fiedler's Favorites for Children	*Flight of the Bumblebee* *Dance of the Sugarplum Fairy* *Sleigh Ride*	RCA Victrola Cassette Series, 5694-4RV	Fast Tiny Cold/ Snow
Comedians/Kabalevsky, Op.2	*Gallop of the Comedians*	Philadelphia Orchestra R, Columbia, LP Marcas Reg.	Moving /Gallop
The Best of Chess Blues	*Hank's Blues*	Chess-MCA Records	Slow Sad

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TITLE OF DISC/ALBUM	TITLE OF SELECTION	ID#	CONCEPT
The Sounds of Nature	*Pacific Shores: Sounds of the Surf*	C1991 The Special Ocean Music C. and Pair Records, Divisions of Essex Entertain-ment, Inc.	Surf
Sounds of the Jungle	*Gentle Persuasion: The sounds of Nature*	PC 1991, The Special Music Co.	Birds
Reader's Digest 250 Years of Great Music: From Bach to Bernstein	*Pachelbel: Canon in D*	Reader's Digest Association ABD-068/CDI	Quiet
Sandor Lakatos and His Gypsy Band: Budapest Eijel-Budapest at Night	*Monti: Csardas-Flittyhara*	Recorded in Hungary by Qualiton, 1965	High
Arab Music Vol.2	*Rahmila, Oud, Nai, Kanum, Tabla*	Lyrichord LL 198 Stereo LLSY 7198 Lyrichord Discs, Inc.	Moving
Art of the Koto: The Music of Japan	Side 1, Band 1	Elektra Records	Slow
The Classical Music of India	Side 1	Prestige Records, Inc.	Moving
Music From the Heart of Africa	*Warriors of the Drum*	Nonesuch Recorded in Burundi by Coter C	Moving: Drums

TITLE OF DISC/ALBUM	TITLE OF SELECTION	ID#	CONCEPT
Golden Rain-Balinese Gamelan Music	*The Ramayana Monkey Chant* *Golden Rain*	NoneSuch Records Explorer Series	Loud /Soft Contrast Rain
Cloud Dance songs of San Juan Pueblo	Side 1	Indian House, BX 472, TASO, NM	March
The Music of Hawaii	Side 1, Band 4 Side 2, Band 4 *(Hilo March)* *Side 2 Band 7*	National Geographic Society	Dancing, March,
David Sanborn: Hideaway	*Hideaway*	Warner Bros. Records Inc.	Moving
John Lee Hooker	*Endless Boogie*	Product of ABC/Dunhill Records, Inc.	Moving
Floyd Cramer-Just Me and My Piano!	*Georgia*	Step One records	Slow
Dixieland: Crescent City Rhythm and Jazz Band: Great Dixieland Hits	*When the Saints Go Marching In*	1992 Trace Trading Made in Holland	March
A Carnival of Cuban Music. Routes of Rhythm, Vol. 1	*El Manicero*	1990 Rounder Records Corp.	Moving

Example of an early music center activity

GUNNIWOLF

DAY 3

GROUP ACTIVITY

Materials:

- Gunniwolf book
- Instruments for Gunniwolf and Little Girl
- Crumpled newspaper or tissue paper
- Gunniwolf Rap

Introduce activity by reading story. As you read the story have the children join you in singing the song of Little Girl, playing instruments for the girl and the Gunniwolf, and by clapping or chanting the sound of the Gunniwolf running through the jungle.

Introduce the Gunniwolf Rap. Chant the Gunniwolf Rap, gently moving to the beat and clapping your hands. Encourage the children to join you at whatever level they are able.

Introduce the concept of the day: quiet sounds and noisy sounds. Have the children show you how Little Girl moved when she was trying to get away from the Gunniwolf. Did she make a lot of noise when she was trying to get away? Why not? What about the Gunniwolf? Did he make noise when he ran through the jungle? Tell them that today they are going to think about quiet and noisy things in the centers.

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GETTING READY TO CHOOSE AN ACTIVITY

Introduce the centers. They will all focus on quiet and noisy sounds.

Music Center

♫ What they will do: Experiment with sounds to see what is noisy and what is quiet.

Art Center

✿ What they will do: listen to noisy music and to quiet music as they draw.

Make-Believe Center

↕ What they will do: Dress up like the Gunniwolf or Little Girl and pretend to run through the jungle like the Gunniwolf and like Little Girl.

CHOOSE ACTIVITY
==========

Music Center

Materials:

♫ Various musical instruments such as triangle, cymbals, drum, bells, etc.
♫ Crumpled newspaper
♫ Empty coffee cans
♫ Small rocks
♫ Cotton balls

Set-up/Suggestions: Place the instruments where they are easily available. Place other materials where they are also available. Join the children in experimenting with the sounds, encouraging them to place rocks or cotton balls in the coffee cans (tape the lid) and shake it, strike or strum the instruments, etc. Talk about the sounds that you make to encourage them to think about noisy and quiet sounds.

Art Center

Materials:

✲ Tape of noisy music
✲ Tape of quiet music
✲ Cassette player
✲ Paper to draw on
✲ Markers and/or crayons

Set-up/Suggestions: Place the materials on a table in the art center. Play one of the cassettes and join the children in drawing. After a few moments change to the other tape. See if the children draw differently as they listen to noisy or quiet music. Talk to them about how the music makes them feel as they draw.

The Gunniwolf – Day 1

Materials:
- ✔ Book, *The Gunniwolf*
- ✔ Triangle
- ✔ Drum
- ✔ Pictures of Gunniwolf and Little Girl
- ✔ Paint brush

Group Activity

Theme of the Day: Loud and Quiet (Language/Cognitive)

Read story

Read the story to the children, singing Little Girl's song in a sweet, quiet voice and changing your voice dramatically for the sound of the Gunniwolf, using a loud voice.

Introduce the theme of the day—quiet/loud

Pat your knees very softly as you say, "pit, pat, pit, pat." Ask the children to pat their knees too. Then tap the triangle softly and repeat, "pit, pat, pit, pat," as the children pat their knees. Discuss how Little Girl made a quiet sound when she ran. Put the triangle aside and clap the rhythm of the "hunker-cha" sound loudly, inviting the children to clap with you. Tap the drum loudly as you say, "hunker-cha," encouraging the children to clap along. Discuss how the Gunniwolf made a loud sound when he ran. Tell the children they will do things quietly and loudly in the centers today.

Introduce the Arts Activities

Music/Movement Center

What they will do: sing in quiet and loud voices and play quiet and loud music on musical instruments. Show the picture of Gunniwolf and ask everyone to make a loud sound

*Wilhelmina Harper. (1967.) *The Gunniwolf.* NY: Dutton Children's Books.

like Gunniwolf. Now show them the picture of Little Girl and ask them to make a quiet sound like Little Girl. Tell the children that in the music center they will play a music game where they will get to take turns being the leader like the leader of a band.

Art Center

What they will do: paint as they listen to quiet and loud music. Tell the children they can paint and listen to quiet and loud music in the art center. Holding a paint brush in your hand, model making large sweeping motions as you say hunker-cha loudly; then model making small motions as you whisper pit pat pit pat.

Make-Believe Center

What they will do: pretend to be Little Girl and the Gunniwolf, making quiet and loud sounds as they move. Ask the children to stand in a circle. Join the circle and tell everyone to pretend to be Little Girl and walk in the circle. Remind them that Little Girl made quiet sounds when she moved. (Repeat pit, pat, pit, pat as everyone walks in the circle.) Then ask them to pretend to be the Gunniwolf walking in the circle. Model making loud sounds as you move, like the Gunniwolf, by stamping your feet. (Say, "hunker cha," in a loud voice as everyone moves.) Tell them they can move in different ways in the make-believe center as they make quiet and loud sounds.

Have Each Child Choose an Arts Activity

Music/Movement Center

Theme of the Day: Loud and Quiet (Language/Cognitive)

Materials:
- ✔ Songs, "If You're Happy," and "Love Somebody"
- ✔ Pictures of Gunniwolf and Little Girl
- ✔ Various musical instruments, such as triangle, cymbals, drums, bells, rhythm sticks, maracas, sand blocks

Set-up/Suggestions

1. Sing "If You're Happy".

Sing "If You're Happy" using the following words. Sing the song again, inviting the children to sing with you.

If you're happy and you know it, sing with me.
If you're happy and you know it, sing with me.
If you're happy and you know it,
Then your face will surely show it.
If you're happy and you know it, sing with me.

Tell the children that this time as they sing the song you are going to show them a picture of either Gunniwolf or Little Girl. Ask someone how they should sing if you hold up the picture of Gunniwolf (loudly). Then ask another child how they should sing if you hold up the picture of Little Girl (quietly).

Sing through the song, alternating pictures and modeling the appropriate level of singing voice for each picture. (Praise children who sing loudly without losing control.) As the children begin to respond with the appropriate volume level, alternate the pictures more quickly giving them an opportunity to change the level several times during the verse of the song. Praise them for knowing that the Gunniwolf is loud and Little Girl is quiet. Repeat until you are sure the children understand.

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2. Take turns being leader.

Choose a child to be the leader. Have him stand in front of the other children and lead the children with the pictures. Let each child have a turn to be the leader if they wish to do so.

3. Play instruments loudly/quietly.

Put out the instruments. Let the children choose an instrument to play. Continue the loud/quiet game, encouraging the children to take turns again being the leader as the other children play their instruments loudly or quietly according to which picture is shown. Continue to model singing the song to provide a framework for the activity.

4. Follow leader around room playing instruments.

Ask the children to stand and pretend they are walking in the jungle in the story as they play their instruments. First tell them to make quiet sounds with the instruments, like Little Girl, and follow you around the room. After a short time tell them to make loud sounds with the instruments, like Gunniwolf, as they follow you.

5. Take turns being leader.

Invite one child at a time to lead the parade around the room. Encourage the leader to tell everyone to make loud or quiet sounds on their instruments as they follow him.

6. Sing "Love Somebody."

Conclude the activity by collecting the instruments and sitting on the floor with the children. Sing "Love Somebody" to the children in a regular voice. Then tell the children to pretend they are the Gunniwolf singing to his mother. Ask them to sing the song with you again, using a loud voice like the Gunniwolf would use.

7. Suggest people Little Girl might sing to.

Ask the children to name some people Little Girl might like to sing to. Say, "Would Little Girl sing "Love Somebody" to Gunniwolf? Would she sing to her mother? Who else might she sing to?" If needed, make suggestions, such as a pet cat, her friend, her grandmother. Repeat the song with the children a third time in a quiet voice, like the voice Little Girl would use.

Additional Ideas

Feedback from Teachers

The following samples of feedback from teachers came from the first year of field-testing of the SPARK activities. In the fall of the year, the first form was used to determine if the activities were developmentally appropriate and teacher friendly. In the spring of the year we added questions to determine if the curriculum required materials not found in the classroom and was culturally sensitive.

SPARK CURRICULUM TEACHER FEEDBACK

TEACHER Crumbaugh

DATE: November 9-12

UNIT: "The Very Quiet Cricket"

1. **Were the activities in this unit appropriate for the children in your class?**

   Yes _____ **No** _____

2. **Did the children enjoy the unit?**

   Yes X **No** _____

3. **Did you find it difficult to use any of the activities in this unit?**

   Yes X because they didn't last long enough. **No** _____

4. **Were any of the activities in this unit unusually successful in gaining child participation?**

   Yes _____ **No** _____

5. **Comments?**

Art - Kids like the finger paint but didn't realize that they were supp to paint "quietly". Teacher directed.

music The children wanted to play instrument LOUD - was hard to direc them to play w/ no sound.

Art/ loved make bug/ little objects w/ playdough!

MB/ Kids liked to play w/ animals + babies in forest but after short time they went into the kitchen area to play.

The Children got into moving w/ the streamers. Colors - fast slow loud soft. enjoyable activity

Please complete every Friday!

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Had a hard time understanding the concept of pretend to be insects - ~~wouldn't do~~ Just wanted to run aro

SPARK CURRICULUM TEACHER FEEDBACK

TEACHER Dillow

DATE: Jan 4-7, 1994

UNIT: Polar Bear.

1. Were the activities in this unit appropriate for the children in your class?

   Yes ✓ No _____

2. Did the children enjoy the unit?

   Yes ✓ No _____

3. Did you find it difficult to use any of the activities in this unit?

   Yes _____ No ✓ Expanded Activities are a great help! Thank you! Thank you!

4. Were any of the activities in this unit unusually successful in gaining child participation?

   Yes ✓ No _____

5. Comments?

Face painting really helped the kids notice the animals & helped them identify with one.

Do we have a different recipe for play dough? It was crumbly.

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SPARK CURRICULUM TEACHER FEEDBACK

TEACHER Trudy Hinkle

DATE: Feb. 1-4

UNIT: Joshua + The Door

1. Were the activities in this unit appropriate for the children in your class?

   Yes ✓ No _____

2. Did the children enjoy the unit?

   Yes ✓ No _____

3. Did you find it difficult to use any of the activities in this unit?

   Yes ✓ No _____

4. Were any of the activities in this unit unusually successful in gaining child participation?

   Yes ✓ No _____

5. Comments?

3.) The Children found it difficult to do the Crayon rubbings (Day 1 - art). It was hard for the to hold the paper + rub at the same time. Also, blow painting (Day 3 - art) was difficult because the children spooned too much paint o the paper + did not have enough air to spread the paint.

4.) The kids loved the "resist" painting (Day 2 - art). Also, (make - Believe Day 2) making roads with curves + playing with toy cars + people was a great success. They also enjoyed the slide whistles (Day 3 - mus

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Hinkle

SPARK CURRICULUM TEACHER FEEDBACK

TEACHER: Trudy Hinkle

DATE: March 1-4

UNIT: A Boy With A Drum

1. Were the activities in this unit appropriate for the children in your class?

   Yes X No _____

2. Was this unit teacher friendly?

   Yes X No _____

3. Did any children in your class refuse to participate in activities in this unit?

   Yes _____ No X

   If yes, how many children? _____ Which activity? _____

4. Did you have to supply additional materials for this unit?

   Yes X No _____

   If yes, what? Finger paints -

5. In your opinion, is there anything in this unit that any segment of the population would find offensive?

   Yes _____ No X

   If yes, please explain.

6. What changes, if any, would you recommend for this unit?

   Change Day 3 Theme from Funny Sounds to something with sequencing activities. (1st middle, Last)

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SPARK CURRICULUM TEACHER FEEDBACK

TEACHER: Trudy Hinkle

DATE: April 5-8

UNIT: Lindy All By Herself

1. Were the activities in this unit appropriate for the children in your class?

   Yes X No _____

2. Was this unit teacher friendly?

   Yes X No _____

3. Did any children in your class refuse to participate in activities in this unit?

   Yes _____ No X

   If yes, how many children? _____ Which activity? _____

4. Did you have to supply additional materials for this unit?

   Yes X No _____

   If yes, what? Provided pictures of shirts, pants, & shoes
   We revised Day 1 Art activity - colored pictures of shirts pants, & shoes rather than to color real clothing.

Need Paint Rollers

5. In your opinion, is there anything in this unit that any segment of the population would find offensive?

   Yes _____ No X

   If yes, please explain.

6. What changes, if any, would you recommend for this unit?

   - Blow painting activity (Day 3) doesn't work very well.
   - Decorating Real clothing should be eliminated.

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Please complete every Friday!

SPARK WEEKLY UNITS: FEEDBACK FROM TEACHERS AND OBSERVERS

ABIYOYO

I. Teachers:

- **Use fingers instead of chalk when drawing on wet paint**

ANANSI AND THE MOSS-COVERED ROCK

I. Teachers:

- **The music activities need more music**
- **Make webs with glue and glitter**
- **Art Day 3 a problem. Part of the problem was with the spray bottles. Children have trouble using them and the spray bottles broke easily.**
- **Music tape needs to be longer**
- **Three days of gluing sculptures are too much gluing**

THE BED

I. Teachers:

- **Replace story with The Napping House**
- **All activities received enthusiastic response**

II. Focus Interview:

- **Stick puppets were a success but they tended to fall off the sticks**

A BOY WITH A DRUM

I. Teachers:

- **Change Day 3 theme from Funny Sounds to something with sequencing activities (first, middle, last)**

THE BLUE BIRD AND THE COYOTE

I. Teachers:

- **Change activity where glue and dirt are mixed**
- **Art Day 1, very good**
- **Music/Make Believe Day 2, Good**
- **Art Day 2, Quite successful**
- **Art Day 3, Rolling play dough...Great!**

- Music/Make Believe Day 3...They loved it!

II. Observer:
- Rolling pins were too small for the children to be able to roll the play dough; need to substitute jar or block for small rolling pins

III. Focus Interview:
- Children loved making tails
- Making and chasing shadows was a big success
- Bird shape taped to the lens of a flashlight did not make a shadow; was adapted by putting the bird shape on a stick and using a light source behind the bird shape
- Children wanted to chase bird shadow rather than paint it

THE COWS WON'T MOVE In revision

THE GUNNIWOLF

I. Teachers:
- 3's lost interest in the music
- Children loved the loud/soft instrument activity
- Day 2 Art...Good activity

II. Observer:
- Group activity (Day 2): Acting out story. Quiet group by adding sentence at the end of the paragraph that reads "Quiet children by asking them to fall asleep like the Gunniwolf."
- Day 4...Art good, Music good

HOW MUSIC CAME TO THE JUNGLE

I. Teachers:
- Use coffee filters for flowers instead of paper towels
- Story didn't hold children's interest
- Leave out noise
- Children didn't like string art
- Cutting pictures out of magazine was a big hit

II. Observer:
- Day 2, Art add Song, "Here Comes the Elephant" to the materials list

JONATHAN AND HIS MOMMY

I. Teachers:

- Building city was a great success
- Children would not do rap
- Ended music activity by doing all the steps that Jonathan and his Mommy did
- Children loved listening to the city sounds tape and identifying the sounds
- Children could not make city sounds with instruments
- Children did not understand the concept of city versus country life

II. Observer:

- Add Boy and a Tire art work
- Consider using a grocery store for Day 5 theme

JOSHUA AND THE DOOR

I. Teachers:

- Recording balloon sounds was a good activity
- Children enjoyed the slide whistles
- Flashlight activity was good
- Crayon rubbings were difficult for the children
- Blow painting was difficult
- Children loved the resist painting
- Children loved making the road with curves and playing with people and cars

II. Observer:

- Day 2, teacher commented that concept of curve was difficult for 3 year old
- Day 2, Music, the flashlight beams did not show up very well on the wall even with the blinds drawn and the light in that corner of the room turned off; the light was easily visible on the carpet
- On page 3 of the story all of the students in Kristen's class thought the boy was asleep; the students in Trudy's class were concerned that the boy did not have lower legs or feet
- Children enjoyed the make-believe activity with the wind

III. Focus Interview:

- Day 1 and Day 2 do not have the same words for the Rap (this may have already been corrected)
- Foil impressions did not work well , the children tended to wrap items in the foil and then the foil tore

LINDY, ALL BY HERSELF

I. Teachers:

- Blow painting doesn't work
- Eliminate painting real clothing
- Don't have painting activities two days in a row.
- Children objected to the story by day 3 (Make more interesting things happen, add please to questions)
- Day 1 music too simple

II. Observer:

- On story cards, the children thought the ball was an apple that had fallen off the tree

MAMA, DO YOU LOVE ME?

I. Teachers:

- The children really enjoyed the Rap Chant, pretending to go out in the cold
- Make-Believe on Day 2 was good...pretending to play outside
- Igloo and icebergs...too difficult for preschool?
- Day 2...Art talked more about we/dry than cold when using ice on a stick
- Day 3...Adapted art activities. Had various hearts, red pink and white arts and crafts to make a valentine for someone they love.
- Very little music during music time. Children were bored quickly. Bells were not easily heard in "Sleigh Ride". Very hard for children to just sit and listen to music, don't seem to understand what they are listening for.
- I do not think the children liked the pictures to the story. It was not colorful enough. I don't think the children understood the story.
- Love Somebody song was appropriate

II. Observer
- Day 3 music activity did not take enough time although the children really enjoyed the activities, especially releasing air from the balloon

II. Focus Interview:
- Students enjoyed the rap, wanted to repeat it
- Words to the song "Love Somebody" are different on the tape and the written sheet

MISS LUCY

I. Teachers: (only had one feedback form)
- None...unit all right

II. Observer:
- Children liked the story, asked to hear it again

POLAR BEAR, POLAR BEAR WHAT DO YOU HEAR?

I. Teachers:
- Music, Day 1...Kids enjoyed
- Music, Day 3...Kept them active and attentive
- Do What I do game was great
- Children enjoyed being the leader in music
- Couldn't identify the animal sounds on the tape
- Children loved making the play dough
- Children enjoyed face painting

II. Observer:
- Children enjoyed coloring over the textures, it was like "magic" to them

III. Focus Interview:
- Music tape of animal sounds has too many sounds; teachers need a list of order of sounds on the tape so they can identify animal sounds

THE SNOWY DAY

I. Teachers:
- Add manipulatives to music activities
- Use the words "Cows in the snow"
- Epsom salt snow was fun!
- Children enjoyed playing with make believe snow

- Teacher brought snow inside...children seemed to understand the concept when they were exposed to the snow

II. Observer:
- Day 3 Art...Have children help wash the epsom salt off toys
- Music Day 3...Add game as suggested in notebook
- Expand Day 3 Make-believe

III. Focus Interview:
- Ice cube painting worked better on construction paper than glossy paper; the glossy paper did not absorb the water
- Children do not have appropriate clothing to take a walk in the snow

SPRING FLOWERS

I. Teachers:
- Story didn't hold children's interest
- Changed order of music activity, Day 3 to 1,5,6,2,3,4

II. Observer:
- Day 2, an electric fan was used to introduce wind blowing before the children went outside to observe the wind; this helped the children understand what they were looking for
- Day 2, parachute activity needs to be done inside
- Day 2, paint needs to be in small, deep containers for ease of spooning paint onto paper

TEENY TINY WOMAN

I. Teachers:
- Foil impressions too difficult...the children made foil balls and hide their object inside the ball
- Teeny tiny pictures were fun
- One teachers comments:
  Children liked to make dough bones
  Scene about bone in cemetery inappropriate
  Children couldn't use paper punch
  The teacher would not have a hammer in the classroom
  The children liked thumb puppets

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THERE'S A NIGHTMARE IN MY CLOSET

I. Teachers:
   - Three days of painting is too much
   - Putting babies to sleep...big success
   - Painting box and playing in nightmare box...big success
   - One teacher expressed concern about the gun
   - Children enjoyed moving to scary/happy music
   - Black hole pictures: have children cut out their own pictures and discuss why they chose them

II. Focus Interview:
   - Children enjoyed tape recording scary sounds
   - Adaptation--played charades by having a child select a piece of fabric and make a scary sound; the other children guessed what the sound was; children who were normally inhibited wanted to participate in this activity.

THE VERY QUIET CRICKET

I. Focus Interview:
   - No sound was a difficult concept, perhaps quiet would be easier
   - Relating the big and little cricket to siblings, babies, the artist's print and things babies can and can not do needs to be more clearly explained

WHO'S IN RABBIT'S HOUSE?

I. Teachers:
   - Tape of animal sounds would be helpful
   - Teachers didn't like the activity with bare feet (because of foot fungus)...one suggested using hands instead
   - Children liked the puppets
   - The paper crushing and dancing music activity needs expansion
   - Day 2 music worked well
   - Kids couldn't make patterns
   - Too much violence in story
   - Hiding trinkets in sand was a good activity
   - Kids couldn't make up dialogue in make-believe
   - Hiding instruments worked well
   - Crunching graham crackers and then making a design in the crumbs did not work because the children wanted to eat the

crumbs
- Gluing yarn strips did not work well

II. Observer:
- Limit number of instruments in Day 3 music activity
- Ram in the story should be referred to as a he not a she
- Day 2, Art activity with yarn in glue did not work; yarn was a glob of glue and children were unable to spread the yarn out. Trudy adapted this activity to a cutting activity; the children cut long pieces and glued them on a large sheet of paper as a group. The children discussed shapes made by the long pieces that were glued together and/or overlapped.

III. Focus Interview:
- Crushing graham crackers was also too messy and expensive; suggested using food items in cooking activities instead of playing with them
- Might add a picture of a house to use for discussion

WHY THE SUN AND THE MOON LIVE IN THE SKY

I. Teachers:
- Children can't state what they see in the sky by looking out the window
- Little real music in the unit
- Children can't understand the concept of high/low sounds in music
- Music was very good!
- The teacher stated that she had some questions about the Day 2 art activity
- The flannel board figures need to be revised (one teacher used "water" cut from blue construction paper instead of yarn)
- Children enjoyed the sea creatures

WHERE ARE THE CARS?

I. Teachers:
- Black white cars are out of sequence in story card #11
- Make story more complex

GENERAL INFORMATION

I. Focus Interview:

- **Include fine motor skills such as imitating and copying squares, crosses, circles**
- **Include labeling and categorizing common objects**
- **Include concept of same/different**
- **Include concept of long/short**

RESOURCE BOOKS FOR SPARK CURRICULUM

Abiyoyo Unit

The Hungry Giant of the Tundra by Teri Sloat

Anansi and the Moss-Covered Rock Unit

How Mr. Monket Saw the Whole World by Walter Dean Myers

The Bluebird and the Coyote Unit

Baby Rattlesnake told by Te Ata adapted by Lynn Moroney

The Bossy Gallito Unit

The Mitten by Jan Brett

The Iguana Brothers by Tony Johnston

I Need a Lunch Box Unit

Max Found Two Sticks by Brian Pinkney

Jonathan and His Mommy Unit

At the Crossroads by Rachel Isadora

Max Found Two Sticks by Brian Pinkney

Mama, Co You Love Me? Unit

Mama, If You Had a Wish by Jeanne Modesitt

The Snowy Day Unit

Froggy Get Dressed by Jonathan London

The Teeny Tiny Woman Unit

I Know An Old Lady by Brian Karas

Suddenly! by Colin McNaughton

There's a Nightmare In My Closet Unit

There's Something in the Attic by Mercer Meyer

Tree of Cranes Unit

The Paper Crane by Molly Bang

The Very Quiet Cricket Unit

Old Black Fly by James Aylesworth

Baby Rattlesnake told by Te Ata adapted by Lynn Moroney

Rebel by John Schoenherr

ACTIVITY MATRIX

ABIYOYO

DAY	CONCEPT	MUSIC ACTIVITY	ART ACTIVITY	DRAMA ACTIVITY
Day 1	Dis-appear	Make sounds disappear by holding hand over mouth, turning off tape recorder, and stopping vibrations of instruments.	Paint with water, product disappears as it dries	Pretend to be magician. Make bubbles disappear by touching them with wand.
Day 2	Shadows	Make dancing shadows by moving to tape before strong light (streamers; "moving" tape)	Make junk structures that cast shadows	Toy figures make shadows, (flashlights)
Day 3	Faster	Sing, move to drum beat, move and play instruments faster to a tape	Fingerpaint faster to a recited rhyme, mix blue and green paint, make circles with chalk	Race toy vehicles on ramps to determine which one is faster.
Day 4	Happy	Compare sad and happy music. Sing happy songs, move or play instruments to "happy" music.	Make a happy collage by cutting out magazine pictures and gluing them and other items such as sequins, glitter	Pretend to be clowns. (Face paint)
Day 5	The Circus			

ANANSI AND THE MOSS-COVERED ROCK

DAY	CONCEPT	MUSIC ACTIVITY	ART ACTIVITY	DRAMA ACTIVITY
Day 1	Covered	Cover and uncover instruments, comparing sounds.	Cover (glue and paint mixture) rocks and boxes with assorted materials.	Take turns being the moss-covered rock.
Day 2	Behind/ in front of	Play instruments behind and in front of a screen while other children identify sound.	Make a puppet stage, stand behind and in front of it with puppets.	Roll ball to knock down blocks.
Day 3	Spiders	Walk around a masking tape "web" on the floor to "spider" music. Work on body parts to "Spider on the Floor" song.	Sponge paint over a plastic spider to make a spider print on paper.	Take a nature walk to look for spiders.
Day 4	All	Gather all the small objects to music. Gather shapes to song.	Child picks an object out of tub, puts in sack, then glues all the objects on to a surface.	Make fruit salad from all the fruit.
Day 5	Puppet Show			

THE BLUEBIRD AND THE COYOTE

DAY	CONCEPT	MUSIC ACTIVITY	ART ACTIVITY	DRAMA ACTIVITY
Day 1	Blue	Relate "blue" to Blues music by dressing in blue, and moving to a "Blues" tape.	Use blue paper, crayons, markers, and chalk to create art work.	Pretend to do things in or near a lake.
Day 2	Shadow	Combined with Make-Believe. Make shadows on the wall to move to "moving" music.	Paint on shadows created on paper.	Combined with music.
Day 3	Rolling	Roll to music and make roll sound makers.	Use rolling pins or other rollers as they play with play dough.	Roll articles down inclines.
Day 4	Four	Play games to counting songs.	Cut paper and glue the pieces onto a pretend lake. Label and count the items.	Count drops of blue food coloring added to the water table. Dip items in the blue water.
Day 5	Exploring Dirt			

THE BOSSY GALLITO

DAY	CONCEPT	MUSIC ACT.	ART ACTIVITY	DRAMA ACT.
Day 1	Rooster	Identify farm animals by sound and move like roosters to the song, "Mi Chacra".	Paint with feather dusters.	Build homes for chickens with blocks.
Day 2	Please/ Thank you	Use target terms to obtain instruments to play to Cuban music in a pretend wedding band.	Use target terms as materials are shared. (Markers to decorate communal box.)	Use target terms at pretend fast food restaurant.
Day 3	Dirty/ Clean	Get fingers dirty in flour, clean by participating in Hokey Pokey game.	Finger paint on table, then clean it off.	Wash toy dishes.
Day 4	Hurry	Move like rooster in various ways as they hurry to fast music.	Hurry as they make prints on paper with three dimensional objects.	Hurry as they pretend to be firefighters.
Day 5	Building a farm			

A BOY WITH A DRUM

DAY	CONCEPT	MUSIC ACTIVITY	ART ACTIVITY	DRAMA ACTIVITY
Day 1	Up, down, around	Move like cat. Move parachute up, down, and around. Make "brush, brush" sounds.	Finger paint, mix blue and yellow, make marks with craft sticks	Make hills in sand with trails that go up, down, and around. Play with toy figures.
Day 2	Follow	Move like frog, make hopping sound with rhythm sticks, follow each other in a parade. Play Green and Speckled Frog game.	Work in pairs. One child follows another child's drawing with a marker.	Use face paint, tails, and fabric to become either frogs or cats. Take part in parade.
Day 3	Middle	Song game, "One in the Middle"	Paint in groups of 3 with sponge with clothespin handle	Make box trains and ride in them
Day 4	Flying	Move like birds to flying tape, using fabric and streamers.	Use swooping marks on paper with chalk and liquid starch	Pretend to be birds, using boxes for nests.
Day 5	Act out story			

THE COWS WON'T MOVE

DAY	CONCEPT	MUSIC ACTIVITY	ART ACTIVITY	DRAMA ACTIVITY
Day 1	Many	Play instruments together in a band. Children take turns leading band.	Paint with marbles in box. Compare drawing with 1 marble, 2 marbles, and many marbles.	Create make-believe farms with many blocks.
Day 2	Fast	Learn to differentiate between fast and slow drum beats. Move and play music to fast music.	Make fast marks with different art tools (sponges, paint brushes, markers, and crayons).	Pretend to be cows and girl in story.
Day 3	Loud	Practice playing instruments loud and not loud. Children take turns leading others. Sort instruments by loud and not loud sounds.	Draw with markers to loud music.	Imitate objects that make loud sounds.
Day 4	Big/ Little	Compare sounds made by big and little instruments.	Work with big and little pieces of play dough.	Make structures for the big woman and the little bee.
Day 5	On the farm			

THE GUNNIWOLF

DAY	CONCEPT	MUSIC ACT.	ART ACTIVITY	DRAMA ACT.
Day 1	Loud/ Quiet	Sing in loud/quiet voices, play loud and quiet instruments. Lead loud/quiet game	Paint as they listen to loud and quiet music	Pretend to be Little Girl or Gunniwolf
Day 2	Near/Far	Discriminate near and far sounds and follow directions in game moving near or far from a partner.	Draw near and far from a partner on a single piece of paper.	Use pretend binoculars to look at things near and far.
Day 3	Following rules	Learn rules to a music game and play it	Follow rules of what you can and can not draw on with chalk	List and follow rules to follow in the kitchen
Day 4	White, Pink, and Orange	Use color songs to identify colors of tissue balls.	Make paint blots and prints of the target colors	Take care of a make-believe flower garden
Day 5	Act out Gunniwolf story			

HERE COMES KATE!

DAY	CONCEPT	MUSIC.ACT.	ART ACTIVITY	DRAMA ACT
Day 1	Fast/Slow	Move fast and slow to music.	Make paint go fast and slow.	Pretend to be Kate moving fast and slow through the house.
Day 2	Crash	Make shakers and use them to make crashing sounds.	Same as music.	Build block structures and try to drive toy vehicles around them without crashing into them.
Day 3	Signs	Play slide whistles and kazoos loud or soft in response to music signs.	Make signs to hang in the classroom or home.	Make signs for a pretend store.
Day 4	Wheels	Make a wheel and move it around as they sing.	Paint with wheels.	Drive vehicles along a paper road.
Day 5	Sign Search			

HOW BRER RABBIT BECAME A SCARY MONSTER

DAY	CONCEPT	MUSIC ACT.	ART ACTIVITY	DRAMA ACT.
Day 1	Crunchy Sounds	Use bags of crunchy leaves and instruments to accompany taped music. Record children's sounds.	Make crunchy collages (clear adhesive paper), collage materials, dry leaves	Roll in newspaper, foil, and fabric
Day 2	Roll	Experiment with rolling sounds.	Roll things in finger paint	Roll things to make snack
Day 3	Sticky	Sticky dancing (children dance on adhesive paper)	Experiment with sticky materials such as glue, tape, etc.	Prepare a sticky snack.
Day 4	Woods	Talk with instruments	Make collages from things found outside. (Glue)	Build a make-believe woods.
Day 5	The Woods			

HOW MUSIC CAME TO THE JUNGLE

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Quiet	Sing with quiet voices and make quiet sounds with music instruments	Make a collage of quiet things (glue)	Pretend to walk quietly through a pretend jungle.
Day 2	Noise	Decide what noise is and make noise with household objects	Hammer play dough to make noisy sounds	Create settings in sand or outdoors for toy animals and make animal noises
Day 3	Together	Sing, play music, and move together. (mirror movement)	Tie dye paper or fabric	Pretend to be animals in the jungle and do things together
Day 4	Long	Experiment with sounds made with long and short objects.	String painting	Pretend to be animals in the story, emphasize-ing long character-istics. Experiment with long tubes.
Day 5	Animal life in the jungle			

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I NEED A LUNCH BOX

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	In	Follow simple directions given in song to step in and out of a circle.	Decorate lunch boxes and put things in them.	Pretend to be the boy in the story, filling lunch boxes with food.
Day 2	Colors	Fill plastic bottles with colored water and use them as instruments. Shake bottles to tape of "Moving" and to "Take a Little Bow".	Make collages of different colors.	Dress up in different colors and play with pretend lunch boxes.
Day 3	Rectan-gle	Make rectangular shakers, walk on rectangle, sing songs.	Paint on paper with a rectangle cut on it.	Act out story with blocks and toy people.
Day 4	Parade	March to music the way people do in a parade.	Make costumes to wear in a parade.	Make a float for a parade.
Day 5	Picnic Parade			

JONATHAN AND HIS MOMMY

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Giant/ Tiny	Move to drum beats and taped music taking giant or tiny steps as indicated by the music.	Make tiny drawings and a tiny collage.	Dress up like giants or tiny babies.
Day 2	Backward	Experiment with different ways to move backward to music.	Move backward around a table while drawing with markers.	Play with toy figures in sand table. Move figures backward.
Day 3	Twirling	Combined with make-believe center: Pretend to be ballet dancers and other types of dancers and twirl to music.	Decorate streamers and wind socks to use when twirling around.	See music center.
Day 4	City	Experiment with and identify city sounds.	Combined with Make-Believe: Create and pretend to play in make-believe city.	See art center.
Day 5	Playing in the city			

JOSHUA AND THE DOOR

Day	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Hide/ Find	Hide instruments behind backs, then "find" by sound.	Make crayon rubbings.	Pretend to be Joshua and hide shoe for other children to find.
Day 2	Curves	Make curves with arms as they move to music. Take turns being the leader of the band.	Make curved shapes with crayons and paint.	Play with curved roads and cars.
Day 3	Wind	Make musical sounds by moving air in different ways. (Let air out of balloons, play slide whistles) Record sounds.	Make things to hang in wind.	Engage in imaginative play with moving air.
Day 4	High and Low	Move to music with streamers and the parachute.	Decorate tall paper strips at high and low levels.	Move cars high and low.
Day 5	Cars and Roads			

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LINDY, ALL BY HERSELF

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Getting Dressed	Combined with art: Get dressed up and move to music.	See music center. Make hats and boots to dress up in.	Role play getting dressed in the morning.
Day 2	Red, yellow, blue	Sing color songs and move in relation to red, yellow, and blue shapes on the floor.	Paint, mix red, blue, and yellow to create green, orange, brown, and purple.	Pretend to cook, labeling food and its color.
Day 3	Across	Move across a shape in different ways.	Roll designs across paper.	Pretend to cross the street.
Day 4	Over	Move over objects in an obstacle course to music.	Make footprints that go over boxes.	Throw balls over things.
Day 5	Clothing Store			

MAMA, DO YOU LOVE ME?

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	People who love one another	Practice showing affection and sharing instruments. Move to happy music	Use art materials to make something for someone they love	Pretend to be people taking care of babies
Day 2	Large and Small	Compare size and sound of instruments. Move in large and small steps	Use large and small tubes to print circles, paint	Play in sand table with wet sand and large and small sand toys
Day 3	Cold	Play a game to a cold weather rap and move to cold weather music	Paint with ice cubes and paint powder	Dress up for winter activities and pretend to do winter activities
Day 4	Feelings	Music and art combined: Express feelings through moving or painting in response to different kinds of music	See music	Practice expressing feelings as they play with toys
Day 5	Life in the Arctic			

MELISSA AND THE JUMP ROPE

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Young/ Grown-up	Play song games, identify young and grown-up animals	Combined art and drama: Make homes for animals, pretend with toy animals, both young and grown-up	See Art
Day 2	Jump	Jump to music	Jump high to make mark on paper	Obstacle course
Day 3	Turn	Turn bodies, parachute, and streamers to music	Turn egg beaters and spoons to create bubbles in solution	Turn jump ropes
Day 4	Sweet	Identify pictures of sweet things to songs and taped music.	Paint cookies with icing	Pretend to work in an ice cream shop
Day 5	Fun with Ropes			

MISS LUCY

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	In and Out	Move in and out of a box and a circle on the floor. Make shakers by putting objects in containers.	Put materials in egg cartons.	Play with babies, putting them in and out of bath water.
Day 2	Eating	Sing food songs.	Make food sculptures.	Pretend to feed babies.
Day 3	Tele-phone talk	Make paper cup telephones, hum into them. Hum into kazoos.	Paint. Talk about art work on pretend telephones.	Pretend to use telephones while taking care of babies.
Day 4	Helping sick people	Record songs and pretend to play for sick people.	Make get well cards with crayons, glitter, scraps.	Pretend to be doctors and nurses.
Day 5	Baby Care			

THE NAPPING HOUSE

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	On/Off	Put objects on percussion instruments and listen to sounds.	Build styrofoam structures.	Play with balloon and parachute.
Day 2	Falling down	Play music games and make crashing sounds (Ring a round the rosey).	Tape and glue objects together to make structures that may fall down.	Balance blocks or boxes.
Day 3	Counting	Count meaningfully to music. Bounce animals on parachute	Glue objects to a styrofoam tray.	Make beds for stuffed animals.
Day 4	Happy	Play kazoos, slide whistles, and move to happy music.	Decide if art materials make them happy/finger paint.	Think of ways to make toy animals feel happy.
Day 5	Pet Store			

POLAR BEAR, POLAR BEAR, WHAT DO YOU HEAR?

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Animal Sounds	Make animal sounds	Finger paint while listening to a tape of animal sounds	Dress up like animals and imitate them
Day 2	Sounds around us	Identify instruments that make sounds	Make different sounds with art tools	Listen to sounds in the school and pretend to be the objects that made the sounds
Day 3	Listen-ing	Follow directions in songs	Follow directions to make play dough	Talk and listen with toy telephones
Day 4	Listen-ing	Take turns being the leader of the band and tell other children when to play their instruments	Tell each other what art tools to use	Continue phone play
Day 5	Pizza Parlor			

THE SNOWY DAY

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Snow	Make and tape quiet sounds	Squirt paint or food coloring on snow	Make foot print trail
Day 2	Covered	Pretend to cover body with outdoor clothing to song. Tape song.	Cover things with epsom salt snow	Play in pretend snow
Day 3	Melt	Pretend to be melting snowman, sing songs about melting snow	Paint with melting ice	Play with frozen and melting snow.
Day 4	Making a story	Song stories	Make a book	Make up stories for toy people
Day 5	Snowy Fun			

TEENY TINY WOMAN

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Under	Take turns lying under the parachute as it is moved, notice how tissues move under the chute	Put things under paper to make rubbings	Hide things under hands to play a guessing game
Day 2	Tiny	Dance tiny dances Identify tiny instruments	Use tiny materials to create art	Make houses for the teeny tiny woman
Day 3	Louder	Make louder music with instruments to a tape of music that increases in volume	Hammer louder sounds	Use megaphones to make louder sounds and play with box houses
Day 4	Making soup	Play a soup game with music	Cut pretend ingredients for soup	Make real noodles for soup
Day 5	Teeny Tiny Town			

THERE'S A NIGHTMARE IN MY CLOSET

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Night-mare	Make scary sounds and happy sounds	Paint a nightmare closet	Pretend to be nightmares
Day 2	Bedtime	Soothe babies at bedtime/Zulu lullaby, kazoos	Make bedtime art (markers, scraps, glue)	Pretend to get ready for bed
Day 3	Dark	Color a dark circle, sit in it and sing songs	Paint with dark colors and make dark hole pictures	Pretend to be scary things in the dark hole (box)
Day 4	Close	Hum tunes and play containers like drums	Make blot drawings with paint	Pack suitcases to go on a pretend trip
Day 5	Acting Out a Story			

THE TREE OF CRANES

DAY	CONCEPT	MUSIC ACTIVITY	ART ACTIVITY	DRAMA ACTIVITY
Day 1	Feelings	Play musical instruments and decide how the sounds make them feel.	Make a mural of things that make them smile and things that make them frown.	Guess actions that others are pretending to do, and the feelings that they are pretending to feel.
Day 2	Hot/Cold	Investigate cold and hot sounds by playing ice drums, swishing ice strikers through warm water, and walking in ice boots.	Use ice cubes and warm water in sand play.	Pretend to prepare hot and cold food.
Day 3	Open/ Close	Experiment with a jingle bell in an open and closed sack.	Put play dough and food coloring in plastic bags and mix them together.	Prepare pretend gifts to give away.
Day 4	Quiet	Play a penta-tonic scale to tape of Japan-ese music. Play quiet music game.	Use quiet materials for making sculptures.	Create a quiet place for doing quiet things.
Day 5	Decorat-ing trees			

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THE VERY QUIET CRICKET

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Rubbing	Rub different musical instruments to determine which ones can be played by rubbing them.	Crayon rubbings.	Rub table with sponge to get it clean for a pretend birthday party.
Day 2	Big/ Little	Label big and little shapes as they play the Hokey Pokey. Make body big and little to song.	Make big and little objects out of play dough.	Pretend to be adults taking care of babies.
Day 3	Together	Move to music together. Sing "The More We Sing Together".	Mix ingredients for finger paint.	Rub fabrics together and pretend to wash doll clothes.
Day 4	Insects	Identify real insect sounds on tape. Use kazoos to sound like insects and streamers to fly like insects.	Use plastic insects to make art prints.	Make pretend insect homes and pretend to be insects.
Day 5	Insect World			

WHERE ARE THE CARS?

DAY	CONCEPT	MUSIC ACT	ART ACTIVITY	DRAMA ACT
Day 1	Where	Identify materials in cans by sound	Make crayon or chalk rubbings.	Hide toy cars for each other to find.
Day 2	Counting	Count sounds.	String objects.	Count blocks and build with them.
Day 3	Vehicles	Make vehicle sounds and tape them.	Make vehicles from large boxes.	Pretend to drive.
Day 4	On, under, around	Move on, under, and around things to music.	Make collages with crayons and paper.	Build block structures on, under and around chairs and tables.
Day 5	Building a block community.			

MAMA, DO YOU LOVE ME?

SKILLS AND THEIR UNDERLYING GOALS AND OBJECTIVES EMBEDDED IN THIS UNIT

Skills or Behaviors	Goals and Objectives
Cognitive	
Identify and name things associated with cold weather	Increase concept and vocabulary development related to temperature Increase sensory awareness
Identify large and small objects	Increase size concept and vocabulary development Increase visual awareness and discrimination Increase understanding of opposites
Identify in and out, to and from	Increase concept and vocabulary development relating to positional words Increase understanding of opposites
Pretend to do cold weather activities	Increase ability to engage in symbolic play Increase pre-literacy skills: relate story events to real or pretend experiences
Compare sounds from large and small instruments	Increase auditory-visual awareness and discrimination Increase ability to classify objects by attributes
Language	
Discuss feeling angry, sad, happy, frightened	Increase ability to use language to identify and express emotions
Learn and recite a chant	Increase receptive and expressive vocabulary Increase phonemic awareness

Discuss what might be happening in a picture (art print)	Increase receptive and expressive vocabulary Increase ability to label expression of emotions
Use a name tag to label a package	Increase pre-literacy skills: awareness of letters and graphemephoneme connection, use of sight words

Social

Sing a song with others	Increase participation as member of a group
Act out themes in a story by taking care of babies	Increase understanding of others' point of view and feelings Increase ability to imitate adult caretaking roles
Identify behaviors that show affection and friendship	Increase appropriate interactions with peers Increase appropriate expression of emotions with peers
Sharing of musical instruments	Increase ability to share and take turns Increase appropriate interactions with peers

Fine Motor

Draw or paint on small papers and on large papers	Increase bilateral coordination Refine pincer grasp
Alternate rubbing and shaking materials onto paper	Increase wrist rotation Increase hand-arm coordination Refine motor planning
Play musical instruments	Increase wrist rotation Increase hand strength Increase bilateral coordination

Use wet sand to mold big and little shapes	Increase hand strength Increase visual-motor coordination Increase tactile awareness
Wrap a small box in paper (with assistance)	Increase finger dexterity Increase whole hand use Increase visual-motor coordination

Gross Motor

Walk by alternating big and small steps	Increase large muscle planning and control Increase dynamic balance Increase body awareness
Move to music with streamers	Increase large muscle planning and control Increase auditory attention Increase body awareness
Move in ways that express an emotion	Increase motor planning and control Increase dynamic and static balance Increase movement repertoire

APPENDIX B

- SPARK Curriculum Teacher Feedback Forms
- Advisory Council Feedback Form
- Reflective Checklists
- Fidelity Implementation Checklist

SPARK CURRICULUM TEACHER FEEDBACK

TEACHER _____

DATE: _____

UNIT: _____

1. Were the activities in this unit appropriate for the children in your class?

   Yes_____ No _____

2. Did the children enjoy the unit?

   Yes _____ No _____

3. Did you find it difficult to use any of the activities in this unit?

   Yes _____ No _____

4. Were any of the activities in this unit unusually successful in gaining child participation?

   Yes _____ No _____

5. Comments?

Please complete every Friday!

SPARK CURRICULUM TEACHER FEEDBACK

TEACHER: _____

DATE: _____

UNIT: _____

1. Were the activities in this unit appropriate for the children in your class?

   Yes _____ No _____

2. Was this unit teacher friendly?

   Yes _____ No _____

3. Did any children in your class refuse to participate in activities in this unit?

   Yes _____ No _____

   If yes, how many children? _____ Which activity? _____

4. Did you have to supply additional materials for this unit?

   Yes _____ No _____

   If yes, what?

5. In your opinion, is there anything in this unit that any segment of the population would find offensive?

   Yes _____ No _____

   If yes, please explain.

6. What changes, if any, would you recommend for this unit?

Please complete every Friday!

Advisory Council Feedback Form

FEEDBACK FORM FOR SPARK! CURRICULUM

Name: _____

Date: _____

Name of Unit: _____

As you know, we are in the process of developing the SPARK! Arts Curriculum. We would appreciate feedback from you about these units.

IN YOUR OPINION...

1. Are the activities in this unit developmentally appropriate for the children in an Early Childhood Special Education class?

   Yes_____ No _____

   If no, please explain.

2. Are these activities appealing to children?

   Yes _____ No _____

3. Would these activities be enjoyable for teachers to implement?

   Yes _____ No _____

4. Do these activities provide opportunities to develop knowledge and skills in various content areas?

   Yes _____ No _____

5. Do you think that the music, art, and drama activities in this unit facilitate the child's cognitve and social development?

   Yes _____ No _____

6. Do you feel children's creative ability will be enhanced by participating in these activities?

   Yes _____ No _____

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7. Do the activities encourage children to make choices and follow their interests?

   Yes _____ No _____

8. Does the format encourage 1-1 child/teacher interaction?

   Yes_____ No _____

9. Does the format enable children to work together in groups if they choose to do so?

   Yes _____ No_____

10. Do the activities provide opportunities for hands-on learning?

    Yes _____ No _____

11. Are there activities in this unit that would help a child meet IEP goals?

    Yes _____ No _____

12. Does the format encourage children to develop verbal abilities?

    Yes _____ No _____

13. Are the directions to the teacher clear and easy to follow?

    Yes _____ No _____

14. How could these activities be improved?

REFLECTIVE CHECKLIST 1

1. Preparation:
- Was I well prepared to teach this unit?.....(songs and raps learned, materials gathered, story read in advance)
  Yes No
- What could I have done to be better prepared?

2. Story time:
- Did I review the previous day's activities? Yes No
- Did I draw children into the discussion of the review? Yes No
- Did I model what children would be doing in the center activities? Yes No

3. Center activities:
- Did I relate the center activity to the story/theme of the day? Yes No
- What was my involvement in the activity?
  modeling direct teaching maintenance

4. Adaptation:
- What, if anything, would I do differently the next time I teach this unit?

REFLECTIVE CHECKLIST 2

1. Positive reinforcement:
- Did I use meaningful praise during both story time and the center activity? Yes No
- Sample statement:

2. Questions:
- Did I lead discussions and ask questions during story time and the center activities? Yes No

  What kinds of questions did I ask? Closed Open Both

3. Promoting children's skill development:
- What general skills did I promote as I taught this unit?

- What individual skills did I promote as I taught this unit?

4. Adapting the unit
- How could I have adapted this unit to better meet the needs of individual children in my class?

REFLECTIVE CHECKLIST 3

1. Was I well prepared to teach this unit? Yes No
   If no, how could I have been better prepared?

2. Did I follow the format of the activity each day?

Review?	Yes No
Read story daily ?	Yes No
Sing songs or teach raps when appropriate?	Yes No
Introduce concept?	Yes No
Introduce center?	Yes No
Let children choose center?	Yes No
Relate the center activity to the theme/story of the day?	Yes No

3. Did I use positive reinforcement? Yes No

4. Did I ask questions in both story time and center? Yes No

5. What was my role during the center activity?
   modeling direct teaching maintenance

6. Was I able to promote the skills of children in my class as I taught this unit? Yes No

   If no, how could I have adapted the activities to better meet the needs of children in my class?

7. What, if anything, would I do differently the next time I use this unit?

OBSERVATION CHECKLIST
(Fidelity Implementation Checklist)

Observer _____ Date _____

Unit _____ Day # _____ A.M. ____ P.M. _____

Teacher _____

GROUP ACTIVITY Duration of Spark Group Activity ____

Number of children in the activity _____

FIDELITY OF IMPLEMENTATION	YES	NO
Materials were gathered before activity started.		
Previous day's activities were reviewed.		
Story was presented.		
Songs/Chants were taught* or reviewed (if included in the activity).		
Theme of the day was introduced.		
Centers were introduced. Music (1 2 3) Art (1 2 3) Drama (1 2 3)		
Children were encouraged to choose centers (if space was available in center of choice).		
The teacher was enthusiastic*. (1 2 3)		
The teacher asked questions* to stimulate thinking. (1 2 3)+ 1) 2) 3)		
Children were given time to think before they responded. (1 2 3)		
The teacher gave children positive and meaningful feedback.* (1 2 3)+ 1) 2) 3)		

* See Definitions
+ Number circled on likert scale indicates majority

Spark Project
University of Illinois
1994

MUSIC CENTER

Observer _____ Date _____ Duration _____

Teacher/Teaching Assistant _____

Unit _____ Day # ____ A.M. ____ P.M. ____

Number of children in activity _____

FIDELITY OF IMPLEMENTATION	YES	NO
All suggested materials were gathered before the activity began.		
Center was set up to enable children to make choices*.		
Fidelity* of the activity was maintained.		
The teacher/teaching assistant mentioned the theme of the day during the activity.		
The teacher/teaching assistant worked on children's general goals. (1 2 3)		
The teacher/teaching assistant worked on children's individual goals.		
The teacher/teaching assistant participated* in the activity. circle as applicable-- Models Supports		
The teacher/teaching assistant asked children questions* to stimulate their thinking. (1 2 3)+ 1) 2) 3)		
The teacher/teaching assistant gave children positive and meaningful feedback*. (1 2 3)+ 1) 2) 3)		
** Children interacted with each other as appropriate for the activity when given the opportunity.		
** Children were involved a reasonable* amount of time as evidenced by their actions such as singing, moving, or playing music instruments as suggested in the activity.		

* See definitions
+ Number circled on likert scale indicated majority
** Child Behavior

ART CENTER

Observer _____ Date _____ Duration _____

Teacher/Teaching Assistant _____

Unit _____ Day# _____ A.M. ____ P.M. ____

Number of children in the activity _____

FIDELITY OF IMPLEMENTATION	YES	NO
All suggested materials were gathered before the activity began.		
Center was set up to enable children to make choices*.		
Fidelity* of the activity was maintained.		
The teacher/teaching assistant mentioned the theme of the day during the activity.		
The teacher/teaching assistant worked on children's general goals. (1 2 3)		
The teacher/teaching assistant worked on children's individual goals.		
The teacher/teaching assistant participated* in the activity. circle as applicable-- Models Supports		
The teacher/teaching assistant asked children questions* to stimulate their thinking. (1 2 3) 1) 2) 3)		
The teacher/teaching assistant gave children positive and meaningful feedback. (1 2 3)+ 1) 2) 3)		
** Children interacted with each other as appropriate for the activity when given the opportunity.		
** Children were involved a reasonable* amount of time as evidenced by such actions as painting, drawing, cutting, creating structures or performing other actions as indicated in the activity outline.		

* See definitions
+ Number circled on likert scale indicated majority
** Child behavior

MAKE-BELIEVE CENTER

Observer _____ Date _____ Duration _____

Teacher/Teaching Assistant _____

Unit _____ Day# ____ A.M. ____ P.M. ____

Number of children in the activity _____

FIDELITY OF IMPLEMENTATION	YES	NO
All suggested materials were gathered before the activity began.		
Center was set up to enable children to make choices*.		
Fidelity* of the activity was maintained.		
The teacher/teaching assistant mentioned the theme of the day during the activity.		
The teacher/teaching assistant worked on children's general goals. (1 2 3)+		
The teacher/teaching assistant worked on children's individual goals.		
The teacher/teaching assistant participated* in the activity. circle as applicable-- Models Supports		
The teacher/teaching assistant asked children questions* to stimulate their thinking. (1 2 3)+ 1) 2) 3)		
The teacher/teaching assistant gave children positive and meaningful feedback. (1 2 3)+ 1) 2) 3)		
** Children interacted* with each other as appropriate for the activity when given the opportunity.		
** When children were in the center they were involved a reasonable* amount of time as evidenced by their actions.		

* See definitions
+ Number circled on likert scale indicates majority
** Child behavior

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DEFINITIONS

Choices: Children are encouraged to select and/or decide how to use materials, supplies, musical instruments, or the first center of attendance.

Fidelity: The integrity of the activity is maintained, even though adaptations are made to allow for individual differences in children.

General IEP goals: Goals that may apply to many children such as those that are included with the activity.

Intent: The purpose of the activity e.g. to explore or compare big and little things.

Interacted: Children relate to each other on their level: talk to each other, work cooperatively or share materials.

Participate: Adult enters into the activity, smiles, models actions, interacts with the children.
The teacher models by being actively engaged in the activity, i.e., she paints, builds a structure, sings, moves to recorded music, performs physical gestures with the children during the reading of the story, or pretends in the make-believe center. She is primarily one of the group.
The teacher's behavior supports continued participation of the student in the activity. This category includes talk (other than child praise) related to the story time or center activity such as questions, instructing, lecturing, discussion. The instructive talk can be in the form of song. The intent is to teach.

Reasonable: The amount of time the child is engaged in the activity is consistent with engagement time expectations for his developmental level.

Response: Verbal answer or any reaction to stimuli. The teacher may ask an individual child a question that requires a verbal answer or a physical response such as actions that accompany songs or chants. The focus is on reactions from the individual child. The teacher may say, "Tanya, how does the road go in the story (Little Boy With a Drum unit)? The child might respond by showing with her hands the road going up and up and up, etc. or may answer verbally. (The number of responses does not include the teacher asking a child to indicate his choice of center activity.)

Taught: The skill or song was presented more than once and child involvement was encouraged.

LIKERT SCALE DEFINITIONS

Centers were introduced:

Likert scale:

1. Children are told of basic center activities e.g. "You will get to play instruments in the music center."
2. Teacher relates center activities to the theme of the day, "You will get to make musical sounds disappear in the music center today."
3. Teacher teaches new skills that will be used in the center activity and makes the center enticing..."Today in the music center we will get to make sounds disappear with lots of different instruments. We will do things like this." The teacher models making a sound on a resonator bell or autoharp and then makes the sound disappear.

The teacher was enthusiastic: Teacher uses different levels of voice when reading story; smiles, praises, laughs, and shows authentic feelings during the activity.

Likert scale:

1. Uses voice inflections
2. Uses voice inflections, smiles
3. Uses voice inflections, smiles, laughs, shows authentic feelings, gets children involved in the story

Teacher addressed children's general goals: General goals are readiness or developmental skills that every child needs. These goals are such skills as following directions, color recognition, shape recognition; fine motor skills such as cutting, drawing, gluing; gross motor skills such as moving to a rhythmic beat; social skills such as working together, sharing materials; language skills such as conversational language, articulation.

Likert scale:

1. One general goal such as colors or shapes is addressed
2. Two to four general goals are addressed.

3. Five or more general goals are addressed.

Teacher addressed children's individual goals. The teacher individualizes the activity to meet a child's identified needs. In the case of targeted children, she addresses a goal on the checklist, with other children, she specifically has one child cut with scissors while another child tears paper. She makes a point of asking a certain child to identify a color or shape. She has a withdrawn child ask another child to share materials, etc.

Positive and meaningful feedback: Adult acknowledges the child's efforts verbally. Excluded are physical gestures such as hugging, patting, nodding and such comments as, "Thank you", "Okay", "Yeah".

Likert scale:

1. Uses verbal feedback that doesn't specify what the child has done, "Good job.", "Let's give him a hand!", "Wow!", "Good!"
2. Uses a verbal statement that provides praise about a specific action such as, "Good picture, Johnny."
3. Uses a verbal statement that provides praise about a specific action such as, "Good picture, Johnny, I like the way you used the colors."

The teacher asked questions to stimulate thinking:

Likert scale:

1. This category is for questions that require one word answers: the questions are closed questions that can be answered with "yes" or "no" (e.g., "Is this circle green?") or a specific label such as a color, number, object, animal. For example, the teacher might ask, "How many legs does this insect have?" or "What color is the tree?" or "What is this animal?". The "yes" "no" questions do not include maintenance questions such as, "Do you need to go to the bathroom?" or "Do you want another crayon?".

2. This category is also for closed questions, i.e., the teacher

is seeking a specific answer. The category is differentiated from category 1 in that the question encourages responses that consist of more language than simple one word utterances. The teacher might ask the child, "What happens next in the story?" or "What did we do in art yesterday?"

3. This category is for open ended questions: there is no one correct answer. Examples might include: "What are you going to do in the snow today?", "How do you think the girl feels?", and "What did you make in art? Tell me about it."

Directions to the coder:

Repetition or expansion of a question to the same child should not be coded as multiple questions.

If the teacher asks an identical question to multiple children, each question should be coded separately. For example, if the teacher says, "How many legs does your insect have, Seth?", then goes around the group of children asking each child how many legs their toy insect has and encouraging each child in turn to count the legs on his toy insect, each question should be coded separately. (Place a parens around these slash marks to indicate one question asked multiple times.)

Children were given time to think before they responded: The teacher waits approximately 5 seconds, then models, answers, or moves on.

Likert scale:

1. Waiting too long or failing to wait
2. Waits appropriate length of time, following one half of the questions.
3. Appropriate wait, all questions.

APPENDIX C

- Table 1- Early Childhood Special Education and Head Start: Demographic Information for Children Participating in SPARK
- Table 2- Number of Staff, Children, and Classes Involved in Curriculum Implementation and Date Collection
- Figure 1- Percent of Time That Children Were Actively Engaged During Small Group Activities at Centers
- Figure 2- Use of Questions and Supportive Feedback During Small Group Activities by Teacher G and Teacher J
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TABLE 1

Early Childhood Special Education and Head Start: Demographic Information for Children Participating in SPARK, 1993-1996

	ECSE site 1	ECSE site 2	Head Start
Socio-economic indicators			
Reduced lunch	71%	74%	100%
Lives with one parent[a]	39%	42%	64%
Parent < high school ed[a]	49%	27%	17%
Ethnic background			
African-American	33%	47%	65%
Asian-American	00%	03%	03%
Euro-American	67%	45%	19%
Hispanic	00	05%	01%
multiracial	NA[b]	NA	13%

Note: ECSE site 3 provided no demographic information
[a] Used as an income correlate
[b] NA = not available

Table 2

Number of Staff, Children, and Classes Involved in Curriculum Implementation and Data Collection in Early Childhood Special Education (ECSE) and Head Start SPARK sites, 1993 - 1996

	ECSE 1			ECSE 2			ECSE 3			Head Start		
	Staff	Children	Class	Staff	Children	Class	Staff	Children	Class	Staff	Children	Class
1993 - 1994 Implemented:	10	80	8	Not yet implemented								
1994 - 1995 Implemented:	21	82	10	6	59	6	Not yet implemented					
1995 - 1996 Implemented:	8	60	6				6	43	4	12	120	6
1996 - 1997 Implemented:	8	60	6	No follow-up[a]			3	28	2	22	220	11
Grand Total:										53[b]	635	59[b]

[a] Due to intensity of implementation in Years 3 and 4, we did not continue contact with ECSE site 2.
[b] Number of staff and classrooms are accurate unduplicated totals; number of children is an estimate of the unduplicated count.

FIGURE 1

Percent of Time That Children Were Actively Engaged

During Small Group Activities at Centers

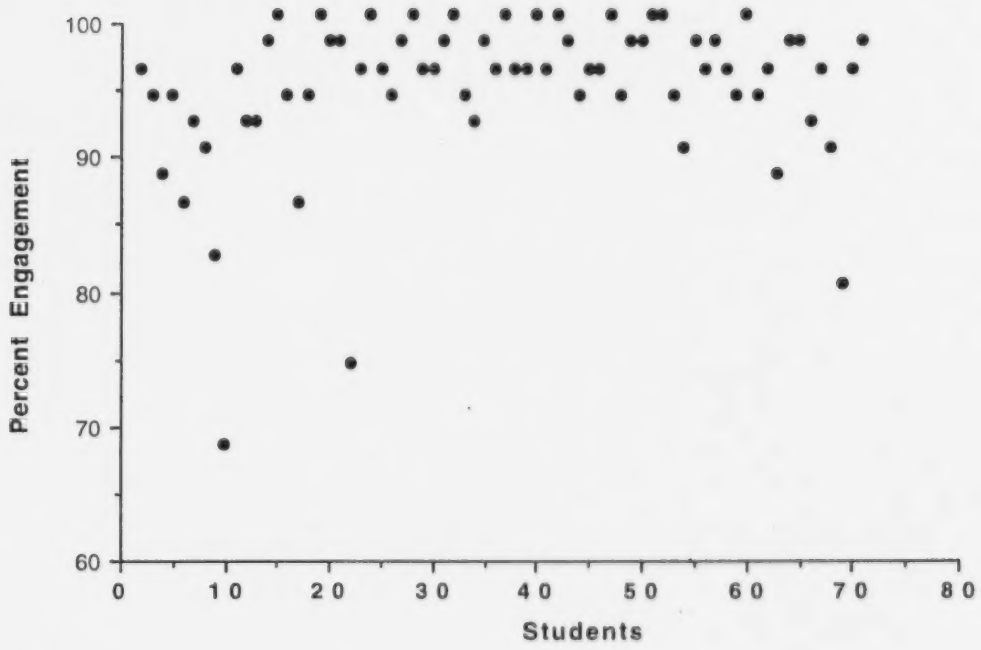
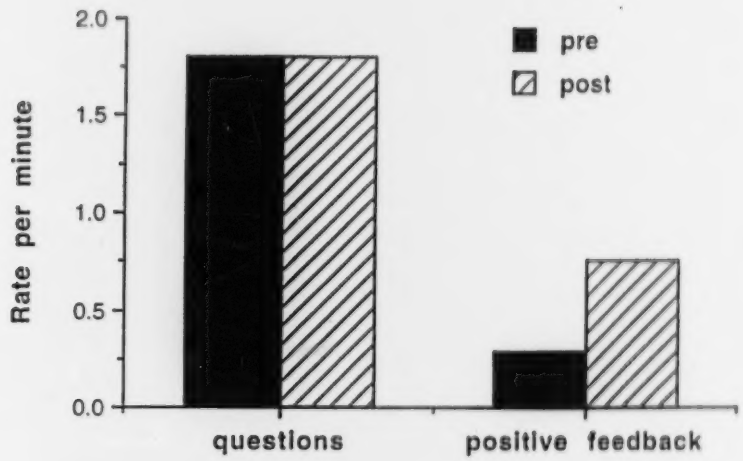


FIGURE 2

Use of Questions and Supportive Feedback During Small Group Activities

by Teacher G (Top) and Teacher J (Bottom) Pre and Post SPARK Training



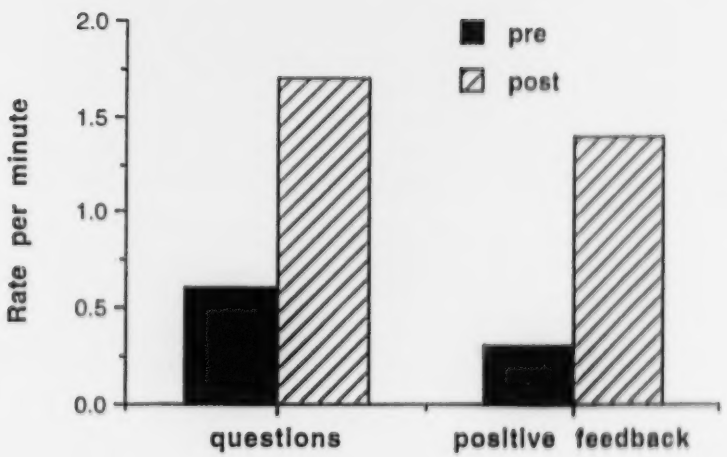


TABLE 3

Themes and Sample Skills Embedded in Typical SPARK Activities Drawn from Three Books in the Curriculum

Story	Themes	Skills and objectives embedded in SPARK activities
Joshua and the Door, (Lewman, Berbaum, & Strong, 1994)	Hide and find Curves Wind High and low	Compare attributes Follow 2-step directions Imitate hand motion Share materials Cross midline Rotate wrist Initiate movements Wait for turn
Anansi and the Moss Covered Rock, (Kimmel & Stevens, 1988)	Covered Behind and in front Spiders All	Interact appropriately Respond to questions Follow rules in game Use pencil grasp Bilateral hand use Make suggestions Request adult help Complete multi-step activity
I Need a Lunchbox, (Caines, 1988)	In Colors Rectangle Parade	Label colors Label shapes Cross midline Draw lines, cross, shapes Past or present events Move rythmically Recall events from story Use position words

FIGURE 3

Number of Developmental Goals Addressed During Story Time by Three Teachers

Pre and Post SPARK Training

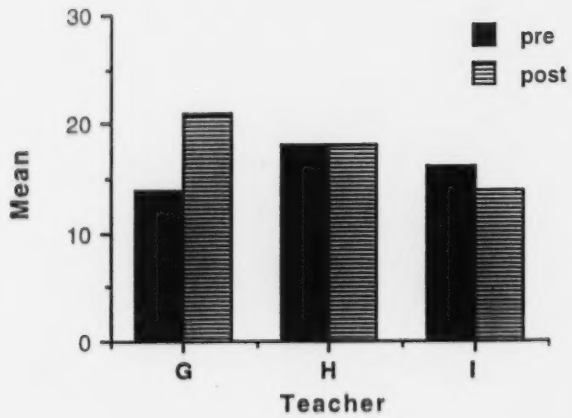
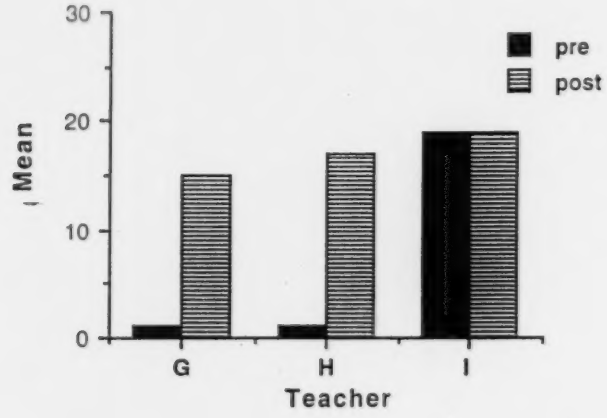
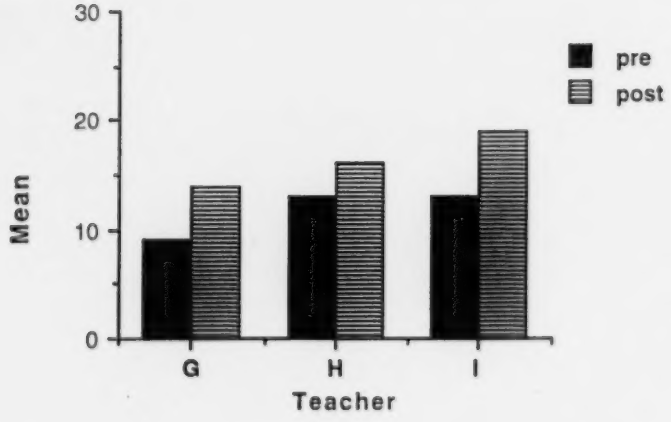


FIGURE 4

Number of Developmental Goals Addressed During Center Activities by Three Teachers

Pre and Post Spark Training: Music (top), Art (center), Make-Believe (bottom)





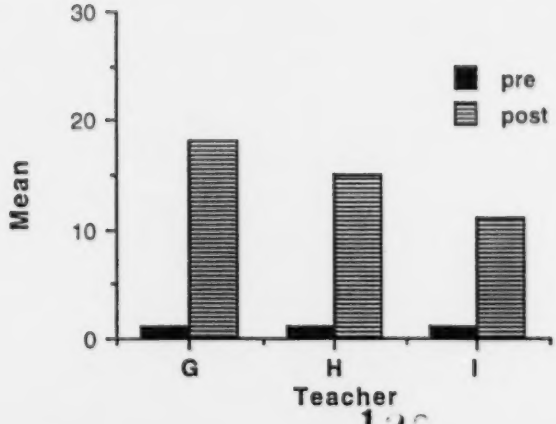


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TABLE 4

Mean Pre and Post Scores on Standardized Measures in Classrooms Implementing SPARK

	Year 1 (1993-1994) (n=90)		Year 2 (1994-1995) (n=22)		Year 3 (1995-1996) (n=79)	
	Pre	Post	Pre	Post	Pre	Post
EOWPVT						
raw score			14.77	23.31	17.21	24.03
standard score	71.65	79.58	72.86	76.86	79.21	81.60
percentile			4.54	5.36	13.26	16.06
ROWPVT						
raw score			22.47	33.28	22.41	32.68
standard score	74.30	82.89	82.16	85.65	83.18	88.94
percentile			18.33	24.25	21.80	29.49
BASE			not obtained			
standard	88.99	96.91			95.70	112.91
percentile	27.10	43.80			42.88	77.84

SPARK Presentations (1992-1997)

Date	Organization	Title/Presenter	#
12/14/92	Danville, IL ECSE staff	Awareness presentation (Lewman)	10
8/23/93	Danville, IL ECSE staff	One day symposium, Overview of SPARK Model (Karnes, Lewman, Kuramoto)	15
8/30/93	Danville, IL ECSE staff	One day symposium: Music Inservice, Drama Inservice (Lemons, Goldsmith-Conley)	15
9/13/93	Danville, IL ECSE staff	One day symposium: Applying Strategies to the Curriculum, Portfolio Development, Art Inservice (Lewman, Karnes, Bales)	15
12/13/93	San Diego, CA, International Division for Early Childhood (DEC) Conference	SPARK: A Creative Arts Model for Children with Disabilities (Lewman)	250
8/22/94	Danville, IL ECSE staff	Refresher Training (Lewman)	16
8/24/94	Danville, IL ECSE staff	Learning to Embed Goals in Creative Arts Center Activities	16
8/26/94	Decatur, IL Sunnyside School, ECSE Staff	Awareness presentation (Lewman)	20
3/4/94	Kansas Division for Early Childhood Convention	Individually Appropriate Practices versus Developmentally Appropriate Practices: What's the Debate? (Fowler)	150
10/21/94	Flossmore, IL, IL R*TAS #6 (Regional Technical	You Can Teach Through the Arts! How to Develop Creative Arts Activities with Embedded Goals (Lewman)	55

Date	Organization	Title/Presenter	#
	Assistance System)		
1/6/95	Decatur, IL Sunnyside School ECSE Staff	Learning to Implement SPARK (Lewman, Strong, Berbaum)	6
2/3/95	Belleville, IL IL R*TAS #4	You Can Teach Through the Arts: How to Develop Creative Arts Activities with Embedded Goals (Lewman, Strong, and Berbaum)	30
2/4/95	Springfield, IL IL Capital Area Association for the Education of Young Children	Teaching Through the Creative Arts: You Can Do It! (Lewman)	70
2/8/95	Champaign County Head Start Administra-tion	Awareness Presentation (Fowler, Lewman)	2
2/23/95	Champaign, IL, Methodist Church Day Care, R*TAS #1,3	Teaching Through the Arts (Lewman)	33
4/6/95	Indianapolis, IN, National Council for Exceptional Children Convention	Addressing Diversity and Children's Goals through the Creative Arts: You Can Do It! (Lewman, Strong, and Berbaum)	100
6/20/95	Champaign County Head Start Staff	Awareness presentation (Fowler, Lewman)	45
8/31/95	Rantoul, IL Prarieview	Awareness presentation	6

Date	Organization	Title/Presenter	#
	School EC/ECSE staff		
10/12, 13/95	Champaign, IL, Champaign County Spectrum EC/ECSE staff	Two day symposium: Learning to Implement SPARK (Lewman, Strong, Berbaum)	8
10/23,30/ 95	Champaign County Head Start staff (Cohort 1)	Two day symposium: Learning to Implement SPARK (Lewman, Strong, Berbaum)	8
11/3/95	Orlando, FL, DEC poster session	Poster Session (Strong, Berbaum)	
1/29/96 and 2/5/96	Champaign County Head Start staff (Cohort 2)	Two day symposium: Learning to Implement SPARK (Lewman, Strong, Berbaum)	8
5/4/96	Parkland College, Champaign, IL, Young Learners' Conference	Combining Stories and the Creative Arts to Increase Engagement and Promote Learning in Preschool Children (Lewman)	40
8/23/96	Champaign County Head Start Administrative Staff	One day administrative symposium: Assuring Fidelity of Implementation (Lewman, Berbaum)	6
9/23/96	Champaign County Head Start Staff	Refreshing SPARK Teaching Strategies (Lewman, Berbaum)	15
9/4/96	Champaign County Head Start Home-Based Staff	One day symposium: Implementing the Home-Based Program, (Lewman, Berbaum, and Bair)	5
10/21,28/ 96	Champaign County Head	Two day symposium: Learning to Implement the SPARK	6

Date	Organization	Title/Presenter	#
	Start Staff, (Cohort 3)	Model	
12/9/97	Phoenix AZ, International DEC Conference	Poster Session: The SPARK Model	
12/19/96	Frankfort, KY, KY State Dept. of Ed	Awareness presentation, (Lewman, Berbaum)	6
1/24, and 2/7/97	Champaign County Head Start staff (Cohort 4) and Bloomington, IL Head Start staff	Two day symposium: Learning to Implement the SPARK Model, (Lewman, Berbaum, and Bair)	10

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